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VOLUME XXVII

SAN FRANCISCO · JANUARY · 1925

NUMBER ONE

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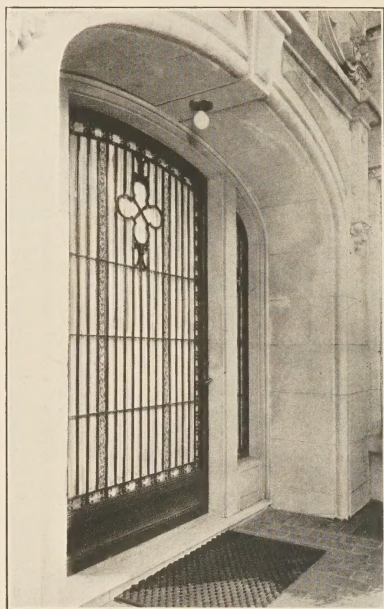
HARRIS ALLEN, A. I. A., EDITOR CHARLES W. MEIGHAN, GENERAL MANAGER

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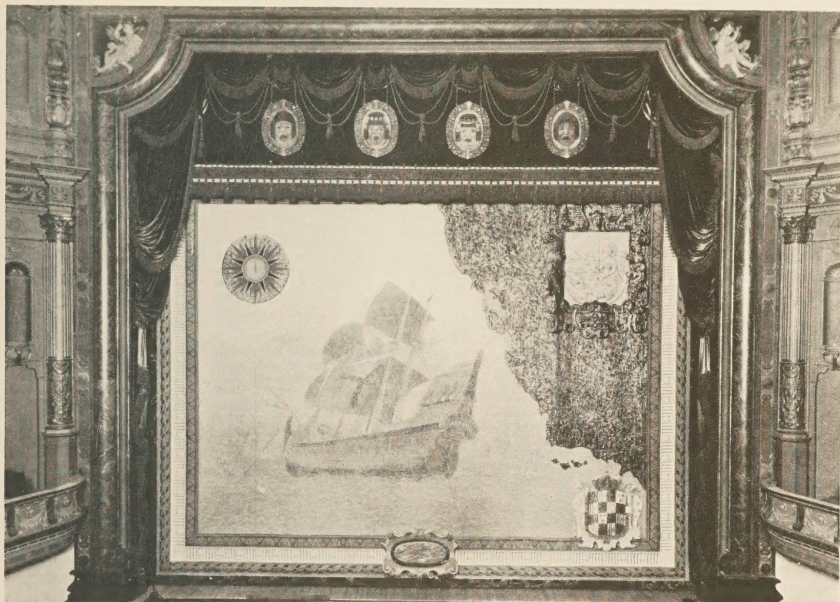
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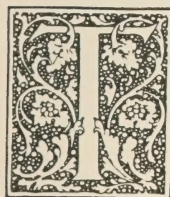
VOLUME XXVII · SAN FRANCISCO · JANUARY, 1925 · NUMBER ONE



PROSCENIUM ARCH, BILTMORE THEATRE. SCHULTZE & WEAVER, ARCHITECTS

THE BILTMORE THEATRE

BY HARRIS ALLEN, A. I. A.



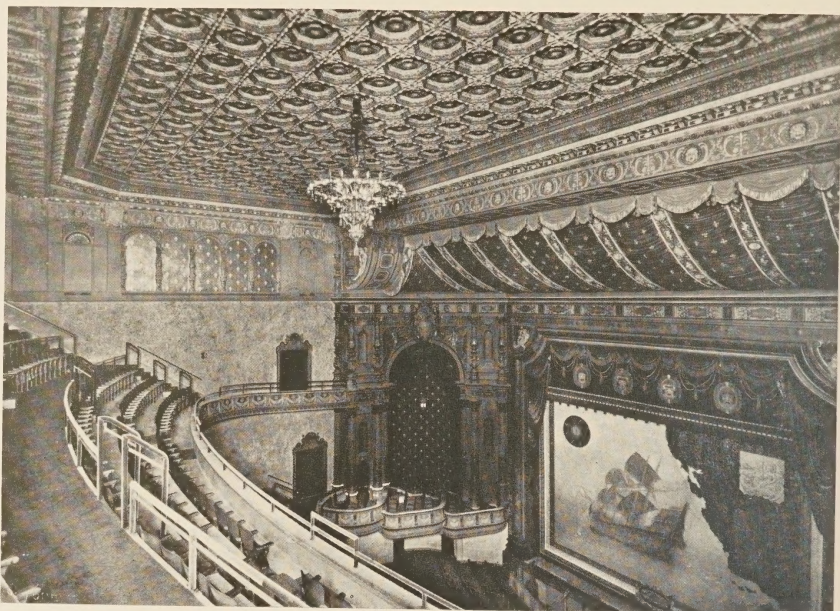
HE importance of the Biltmore Hotel, in the architectural development of Los Angeles, has somewhat overshadowed its neighboring building in which is housed the Biltmore Theater. It was, naturally, planned to harmonize in design and material and color with the hotel. While it cannot be said to suffer by comparison, it certainly fails to receive the attention that another location would have ensured.

Except for a few minor points there is distinctly more character to the architectural design than the hotel can claim; and rightly so. Its purpose as a house of entertainment is evi-

denced, without ostentation or excess of ornament. The composition is interesting and well studied, and the wall texture very mellow and satisfying. The treatment of the first story in the two pavilions is not happy; the need of a large motif is felt, instead of this mixture of small features. The ornamental detail is excellent, crisply modeled and well scaled.

The interior treatment is noticeable for its restraint. It is rich without being gaudy; the photographs do it poor justice, for the color scheme is in a very low tone which produces a remarkably harmonious effect. The walls are painted a rather dark ultramarine, which is repeated in richer key on the asbestos curtain. This curtain is said to be the only one of its kind in the West to be treated as

[Concluded on]
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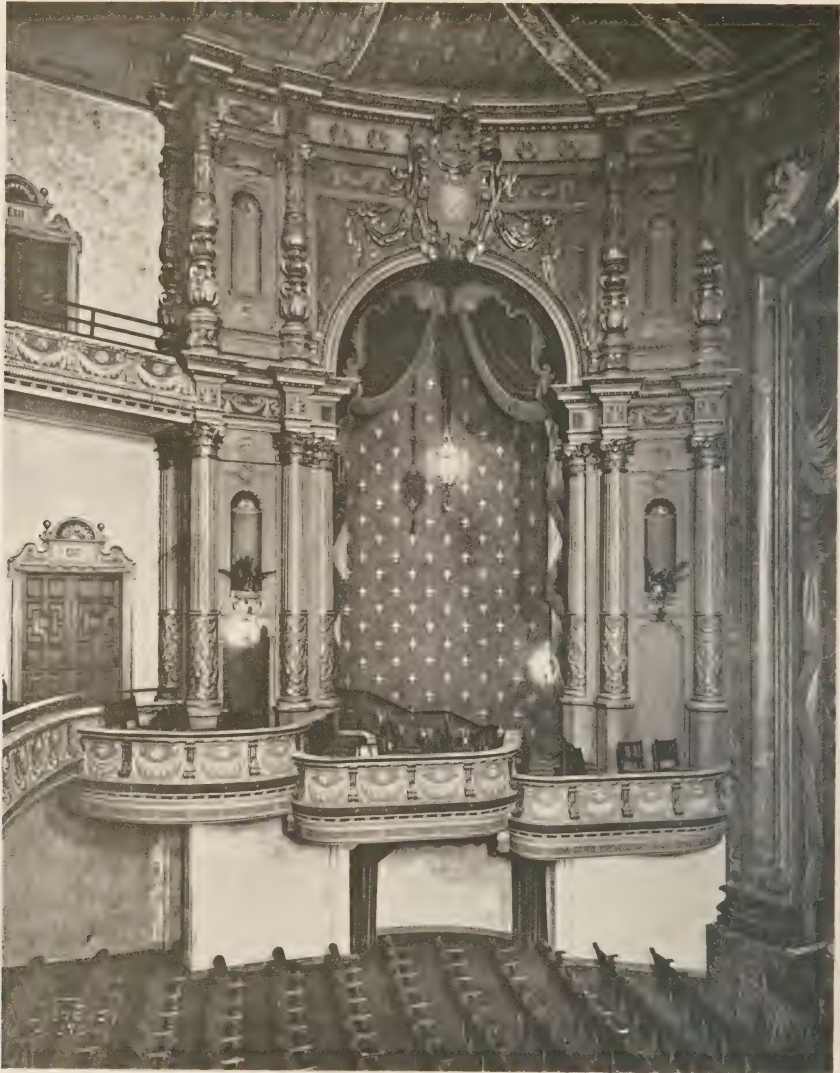
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SMOKING ROOM, BILTMORE THEATRE, LOS ANGELES, CALIFORNIA. SCHULTZE & WEAVER, ARCHITECTS



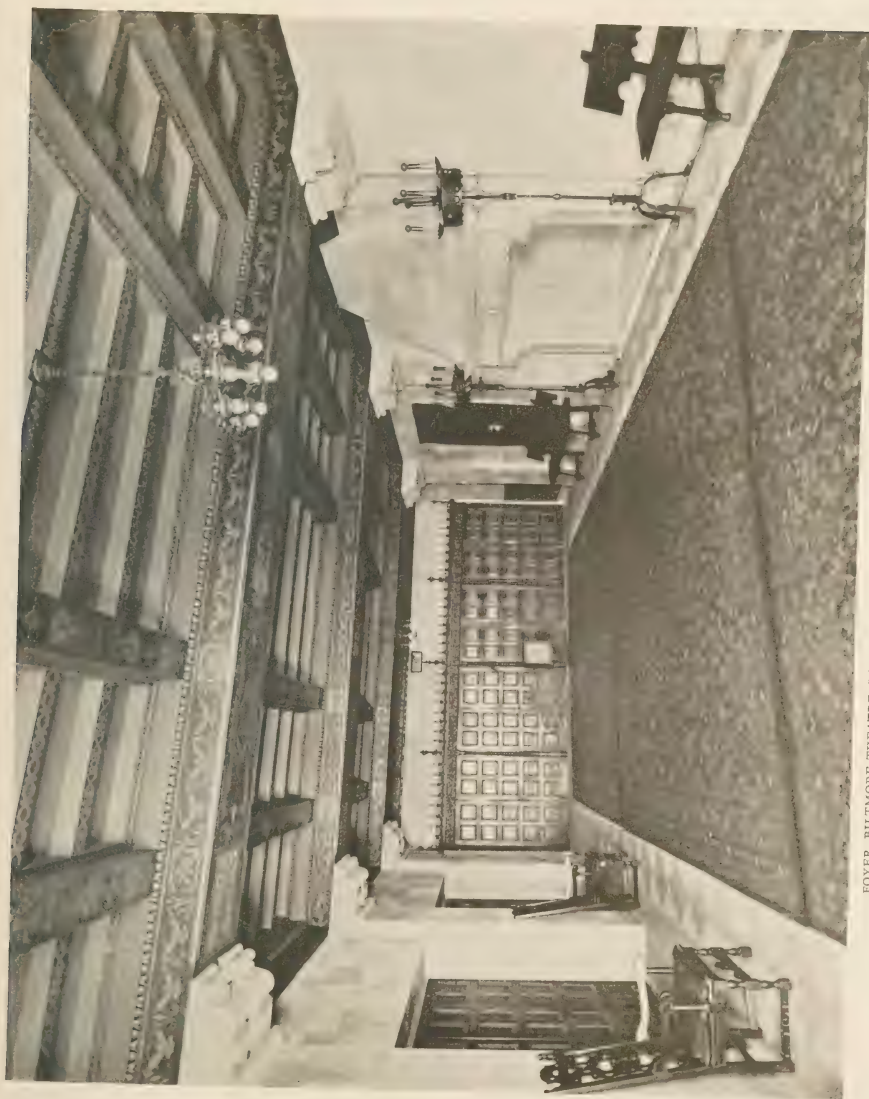
IN A DIGNIFIED ITALIAN FACADE, THE GROINED VAULT OF THE ENTRANCE LOGGIA CEILING GLOWS LIKE A JEWEL. TO CARRY OUT THE ARCHITECT'S VISION, TWO CRAFTSMEN SPENT WEEKS REPRODUCING THE EXQUISITE DESIGN IN FREE-HAND AND DEVELOPING THE COLOR SCHEME OF BLUE-GREEN, BROWN, MAROON AND RED ON GOLD AND BLACK GROUND, BLENDED WITH "ANTIQUE" GLAZE. HUNTINGTON APARTMENTS, SAN FRANCISCO, WEEKS AND DAY, ARCHITECTS, A. QUANDT & SONS, PAINTERS AND DECORATORS.

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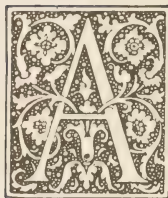
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THE WALL WITH WINNING WAYS

[BY ESTHER MATSON]



WALL that hath a way to win our hearts—can such a thing be? Truly the mere sound of the word wall is forbidding, yet there are walls and walls. Like the little girl in the nursery rhyme when they are good they may be very, very good and when bad simply intolerable. There are some walls that we associate with prisons, some that we associate with stuffy houses, and some

again that serve to make the more effective certain garden gates or openings into some near-Paradise.

As a matter of fact both house and garden walls *may* be attractive and recently our architects and artists and our landscape designers have been vying with one another to make them positively enchanting. They have turned to Europe for classic and renaissance examples. From these they have taken hints as to color and form and decorative detail and they have dared some interesting experiments in our new-world homes and gardens.

Sometimes they have given the wall itself a flat tint of soft buff or dull rose the better to make it harmonize with flowers and foliage around it. Sometimes they have made insets of colored tiles. Again they have judiciously placed a plaque or bas relief against some part of the wall where it shall most happily focus our attention.

We all know how wonderfully the famous Della Robbia bambini in the wall of the Foundling hospital in Florence illuminate its side of the Piazza dell' Annunciata and how much of interest indeed is added to streets, courtyards and cloisters in Italy by the sculptured figures and the medallions of colored terra cotta which one comes upon every now and again set over doorways, windows and walls.



A pleasant adaptation of this idea has been made by Mrs. Eldridge M. Fowler at Chino. The site chosen for the California George Junior Republic, which she has so generously sponsored, and for her own residence close at hand, is rich in suggestion of the Italian hill-country and her house and grounds are modelled on Italian lines.

One feels a peculiar aptness therefore in her use of Italian masterpieces on both house and garden walls. They also harmonize with the atmosphere of the place.

Such a use of plaques and bas reliefs may besides prove hintful to some of us who take delight in the cultivation and adornment of the lesser gardens. Many times, even in connection with the *very* small garden the quickest and most feasible way of gaining seclusion is by means of a wall of masonry. But immediately then there arises the problem: how to soften—how to mollify—the stiffness of this. "Time's pencil," John Sedding assured us, is bound to soften every garden and this same pencil we know will eventually tone down even the most untoward and forward wall of stone or stucco. Most of us, however, have scant patience to wait for Nature to do her work unaided and so we welcome all possible ways of taking the rawness away from a new wall. The moment such a wall is finished our first thought is for vines to climb over it, shrubs to veil portions of it, and annual flowering plants to make an interesting foreground for it. When all these things are done it is worth while to ponder whether we may not take a step further. Then perhaps we may discover that the addition of some reproduction of a famous Donatello or Della Robbia relief—some group of dancing genii or of singing boys—or some gleaming blue and white medallion of the Madonna and Child will lend precisely the touch of art required to turn our garden wall into a veritable enchanter.



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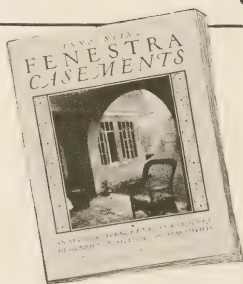


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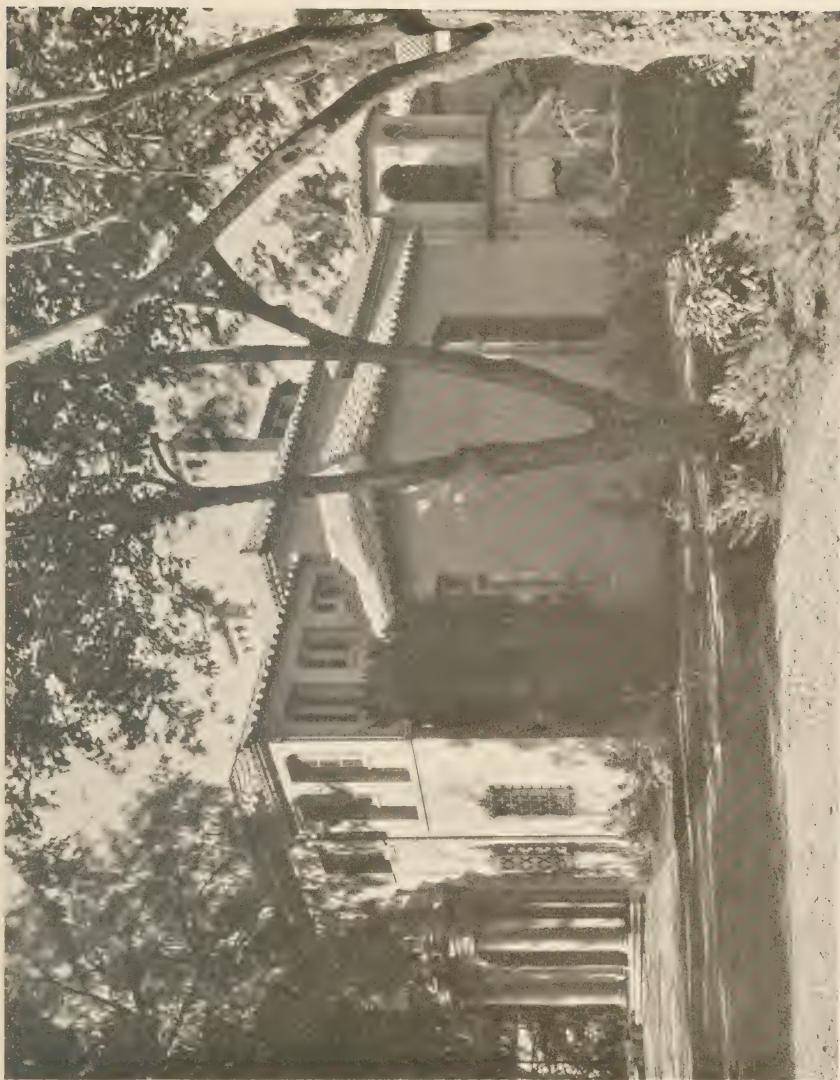
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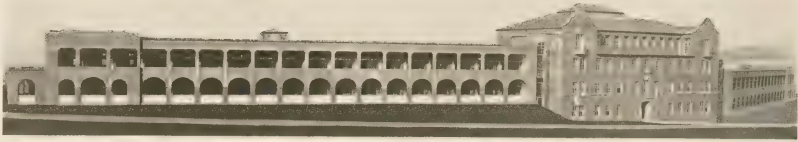
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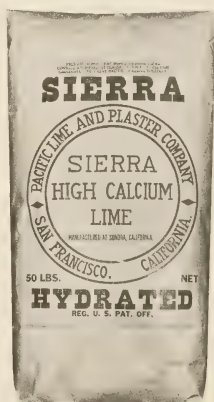
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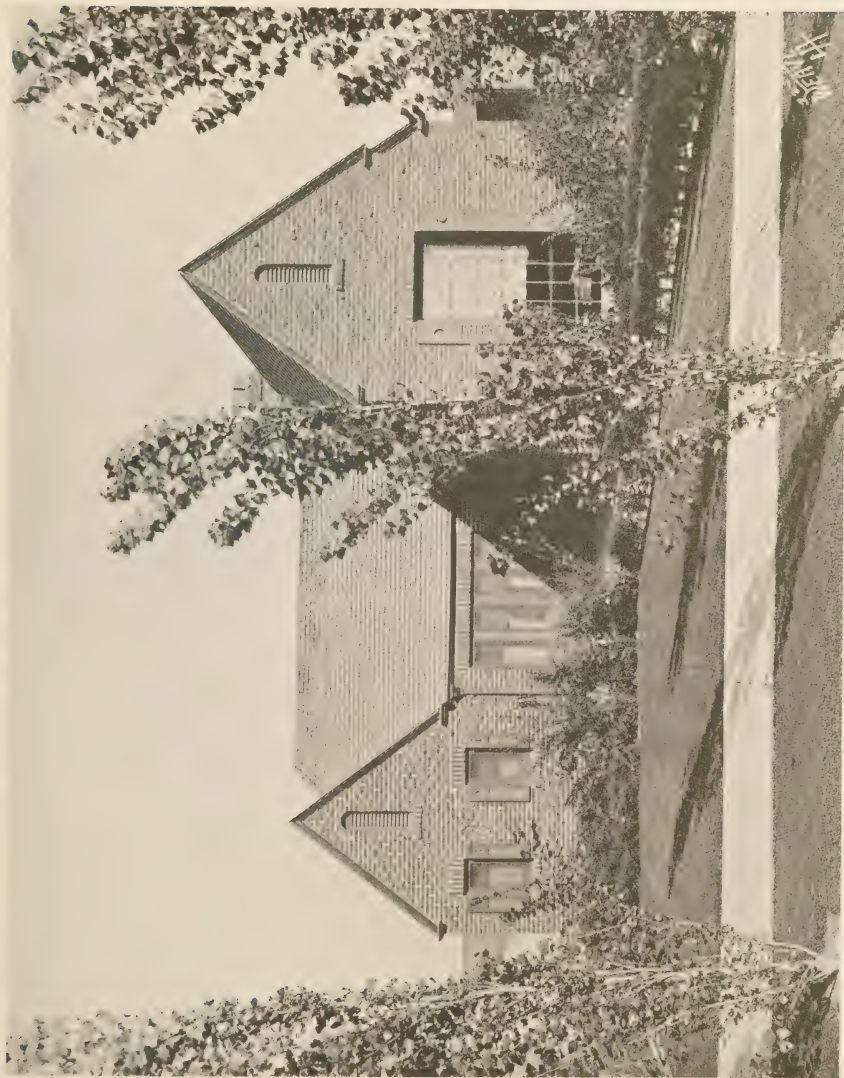
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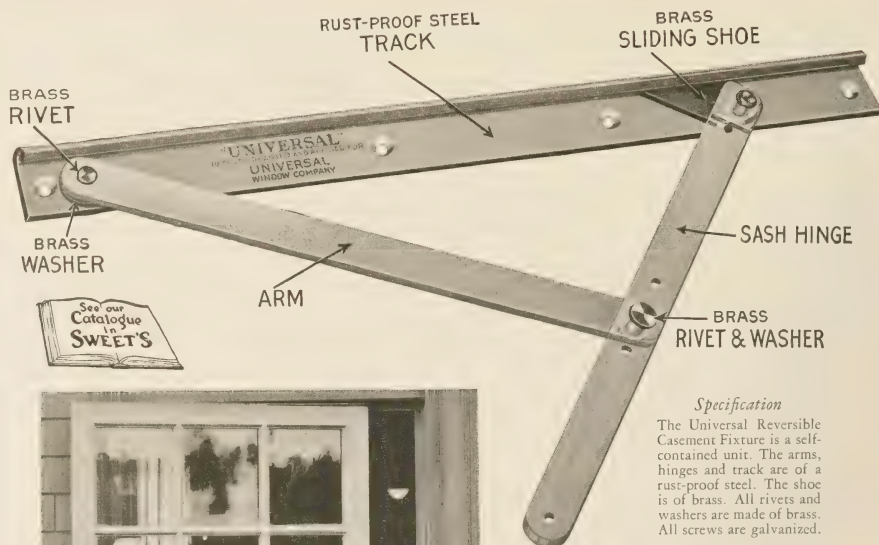
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EDITORIAL

Public Interest in Architecture

In the November "Spokesman," the journal of the University of California Extension Division, there is printed a paper by Gertrude Page, a student in the correspondence course in Art 2, on stimulating interest in city architecture. Her suggestions show such an intelligent grasp of this problem, and contain such possibilities of practical fulfillment, that we take pleasure in quoting the paper in full. It may be noted that an Extension Course has been started in Los Angeles, entitled "Introduction to Architecture," to explain fundamental principles of design, form, plan, etc.

"Two of the most important problems of art education in America are:

First, to cultivate a seeing eye so that people will realize whether their surroundings, such as houses, streets, parks, shops, public buildings, are good or bad, and why;

Second, to train people from the start in the elementary schools in the principles that govern the production of beautiful and appropriate forms in every department of life, so that they can, themselves, to some degree mould and shape their own surroundings tastefully and intelligently.

In my own community, I would begin, not with a spoon, as Mr. Neuhaus suggests, but with larger, more conspicuous things. If I had the power, I would persuade the "art committee" of one of our large clubs for women to devote itself to local architecture for a year. I would have lectures, with large screen illustrations, explaining for instance what an architectural gem we possess in Los Angeles in the University Club Building by Allison and Allison. I would have the audiences taught to see why this building is beautiful as a whole and in detail, so that even the fire-escapes give a joyful sense of rhythm. I would have them told why the architecture of this building is called Italian. I would trace its historical origins and suggestions—always with copious illustrations. Then I would take the Friday Morning Club Building by the same architects and the Woman's Athletic Club, also by the same men, and trace resemblances in style, and differences in treatment due to different requirements and resources.

I would take the new St. Paul's Cathedral here as the subject of another series of lectures, with two or three other good churches that have been built recently. I'd take a few atrocities, too, and tell why they're bad, always with illustrations.

The American Institute of Architects, Southern California Chapter, periodically awards prizes for outstanding examples of good recent architecture. I would have all these noted, explained and illustrated. I would be interesting to have different sections of the city and its environs reported on for discussions of the style of architecture, of streets, of gardens, or public squares, of electroliers, of signs. Bridges, viaducts, should also be reported on for comments on their artistic worth.

When the outside aspects of the city have been sufficiently exploited, then I should begin on the furnishings

of certain distinguished buildings more or less open to the public.

I would try to have experts talk to the audiences on all these questions, to get some leading newspaper to run an architectural 'feature' every Sunday.

A year of actual study of our own surroundings would teach us to look with a more seeing eye and with the beginnings of a more discriminating taste."

* * *

Signs of Coming Co-operation

Two state conventions were held recently which were of special significance in the building industry. The Millwork Institute, held in San Francisco, is a quarterly meeting of mill owners to discuss their mutual problems, and to improve conditions by working jointly for the reduction of waste, and for better relations with architects and with each other. We shall look for much from this undertaking.

In Oakland, a meeting of City Building Inspectors considered the standardization of building ordinances. A big subject; not to be settled at one sitting. But progress has been made in this direction, and more may be expected. Why are not the architects taking a more active part in this work, of so vital a concern to their profession?

* * *

A Bill for Services

Architects will appreciate the story going the rounds about a doctor who sent a bill for \$10 for two professional calls to a grouchy client and was greeted with a vigorous complaint about the amount. So he itemized his statement and in the revised form it read: "Getting out of bed at three o'clock, waking up wife, cranking up the flivver, driving three miles, saving patient's life, driving back three miles, waking up wife, getting back into bed, \$10." And he added, "no charge for the second visit." It is too bad that some similar way of bringing home to the client the real value of services performed is not possible to all professional men.

* * *

A Busy Year Ahead

Signs are favorable for a prosperous year, for members of the architectural profession and those interested in building. Projects deferred in 1924 are now going ahead and great surplus capital is launching others. If happiness depends on keeping busy, it seems that all are assured a Happy New Year in 1925.



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REPORT OF HISTORIC MONUMENTS COMMITTEE S. F. CHAPTER A. I. A.



WITHIN the boundaries of San Francisco there are but few buildings which, either from age or historic interest, could be classified as strictly Historic Monuments. The few buildings which, through association with national events or celebrated person-

ages, had acquired that dignity were, for the most part, swept away in the fire.

The oldest building in San Francisco is reputed to be the adobe Army Officers Club House in the Presidio, built in 1776. It is all that remains of the quadrangular Fort built by the Spanish Commandant. The Mission Dolores was built a few years later. Both buildings appear to be well cared for as to their preservation as Historic Monuments.

Fort Winfield Scott was erected by the Americans 70 years later, in 1854, and has, therefore, less significance as to age as a Historic Monument. Yet it is a most remarkable building structurally, as well as historically. As time goes on it will no doubt gather increasing interest as a Historical Monument.

Few who visit this building realize that all the material used in its construction was conveyed here from the eastern coast by sailing vessels, or that the skill of the designers and craftsmanship displayed in this building are not excelled anywhere.

The plan and arrangement of the building show careful study of the purposes for which it was designed, namely, that of an artillery barracks and fort to protect the Golden Gate and San Francisco.

Here in San Francisco we are prone to register our architectural history from the Mission buildings around 1770, and jump from that date to the period before and after the fire, without giving much thought to what happened in between these dates.

If it were not for the noble piece of masonry at Fort Scott, which punctuates, so to speak, this span of 150 years plumb in the middle like an immovable rock, recording, as it does, the American occupation of our city and coast, we might have to rely now and in the future solely upon documentary records for mention of intervening historical events.

This now obsolete fortress, which has withstood for many years, undaunted and without capitulation, numerous imaginary foreign invasions, as well as the buffeting of the ocean, presents but little of interest to the mere stud-

ent of architectural composition or the clever draftsman, and yet its designers evidently knew their business and achieved results which they might well have been proud of.

The Fort stands to-day as a discarded governmental relic of the past, a picturesque gatepost at the entrance to the most beautiful harbor in the world.

One can imagine the young architectural draftsman, with his mind full of chaste classic detail and Renaissance dreams, approaching this austere building at first and from a distance with slight interest, perhaps on a blustering day, and looking for sketchable detail, which on his near approach he finds disappointingly lacking. With half suppressed condemnation he turns away at first to pass on, but instead he rounds the corner, coming into the full face of the Pacific Ocean gale, which for seventy years has assailed the unyielding walls of this exposed fortress. His respect for the building, as well as its builders, is at once challenged, and his viewpoint perhaps is changed to one of humble admiration, that for all these years, under the severest weather conditions imaginable, there appears so little evidence of erosion or decay upon the surface of the masonry.

Perhaps as a student he is also interested in the craftsmanship of the bricklayer, surface textures of masonry or brick bonding, and finally in his enthusiasm looks upward to the crowning belt course of granite, beautifully cut with a simple drip mold to throw off the ocean spray, or his eye descends to the huge cut granite blocks dovetailed and bonded together, forming the outward bulwark and fending the fortress from the ocean swell. All this, if he has imagination, begins to appeal to his sense of the fitness of things here displayed, and he exclaims, "These men knew *how* to build!" Thereupon he forgets his Renaissance and classic dreams and begins to investigate. He finally reaches the entrance on the shore side, with its massive and heavily studded doors, over which is carved the date 1854, and passing through the vaulted archway, finds himself in a gal-leried courtyard, from the extremities of which spacious spiral staircases of granite ascend to the roof and arcaded galleries. From the landing of each story he proceeds through the gun chambers, lined with the same brick, extending in from the outside, through walls six or eight feet thick. The ceilings are vaulted with cut and rubbed brick, and finely mitred and cut voussoirs appear at the groining of the vaulted arches, not a sign of settlement, crack, [Continued on] Page 38



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NEXT MEETING

THE next regular meeting will be held in the rooms of the San Francisco Architectural Club, 77 O'Farrell Street, on Tuesday, January 20, 1925, at 6:30 p. m. Dinner will be served at 75 cents per plate. Several matters of importance will be brought up for discussion and Mr. D. D. Banta, of the Bonded Floor Co., will speak on "Floors and the Process of Manufacturing Linoleums."

DECEMBER MEETING

The regular meeting of the American Institute of Architects, the San Francisco Chapter, was held on Wednesday evening, December 17, 1924, in the rooms of the San Francisco Architectural Club, 77 O'Farrell Street. President Fairweather called the meeting to order at 7:30 p. m.

The following members were present: John Bakewell, Earle B. Bertz, Albert Schroepfer, Morris Bruce, William Mooser, J. S. Fairweather, Chas. F. Maury, Benjamin Hirschfeld, G. F. Ashley, E. B. Hurt, A. J. Evers.

At the meeting were also Mr. A. E. Boynton, Mr. Paul Eliel, Mr. Pierce and Mr. Scheffele of the Industrial Association of San Francisco; and Dr. P. S. Taylor of the University of California, as guests of the Chapter.

MINUTES

Minutes of the meeting of November 18, 1924, were accepted as published.

REPORTS OF COMMITTEES

Reports of committees were dispensed with, to permit of early adjournment to visit the Trade Schools.

OLD BUSINESS

The Secretary read a letter from the Secretary of the Southern California Chapter, accepting the co-operation of the San Francisco Chapter in the 1925 Traveling Exhibit.

The matter of the transfer of Kenneth MacDonald to the Southern California Chapter was discussed, and the Secretary was instructed to write to the Executive Secre-

(Concluded on page 46)

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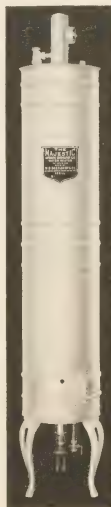
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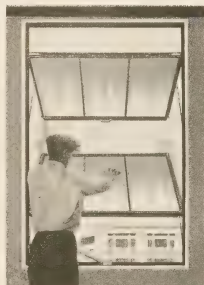


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BILTMORE PLASTER WORK FINE

BY ERIC L. ERGENBRIGHT



PLASTER has been extensively used as an effective medium of interior decoration in the Los Angeles Biltmore Theatre, Schultze & Weaver, Architects. The effects achieved are so unusually artistic that they have resulted in a great deal of favorable comment from MacGruer and Simpson, the contracting plasterers who performed the work.

The architraves and that portion of the theatre walls immediately beneath the boxes is surfaced with plaster and imitates faithfully caen stone, both in tone and texture. The entrance foyer, too, is walled in the same material. Remaining wall space is attractively finished in imitation of antique hand-worked plaster, or Tiffany or texture finish. Two massive stairways furnishing access to the first balcony are of plaster-wrought imitation stone.

One of the many unusual features of the theatre is the decoration of the proscenium arch, all of which is plaster work at its finest. A drapery, so natural in texture and folding that only the closest scrutiny reveals it is modeled of plaster and not actually woven of fabric, is draped from the summit of the arch to a point several feet above the stage opening. It is supported by a number of great bands of metallic finished plaster which are pierced for purposes of ventilation.

Below the drapery and just above the stage opening are four plaster plaques of grotesque design. At either end of the proscenium arch is a figure cast in plaster. Decoration of the ceiling and of the heavy beams which support it is all plaster work. Plaster decoration has been done on the same craftsmanlike scale in lobby, smoking and lounge rooms and the rest rooms.

The whole structure takes for its motif of decoration an adaptation of the Renaissance and the color scheme maintained in the plaster work has been closely adhered to in the selection of all furnishings, so that all parts of the finished structure would sustain the general harmony.

On the exterior of the building, as well as through the interior, the skill of MacGruer & Simpson has been called into play, and most effectively. The entire exterior ornamentation is executed in plaster in simulation of Indiana limestone. The work as a whole is a revelation of the possibilities of the plasterers' art. The firm responsible for this work also executed the plaster work on the Biltmore Hotel which has been regarded as one of the finest examples of plaster work in America and they are now engaged in finishing for Schultze & Weaver, the Hellman Commercial Trust Company's new Building in Los Angeles. MacGruer & Simpson were also responsible for the remarkable imitation marble and other exceptional plaster work in the California Palace of The Legion of Honor, San Francisco.

Such singular results as they have been obtaining in the Biltmore Theatre and other notable work recently executed by them is not difficult to understand when it is known that both Robert Simpson and George MacGruer, the active practical partners in this firm, received their early training under those world masters of the North of Scotland, Alexander MacRitchie & Sons, of Dundee.

* * *

Ground has been broken by the Detroit Steel Products Company, for an additional factory unit to be devoted to the manufacture of steel casement windows. It is expected that all necessary equipment will be installed and in operation by February 1st.

CODE OF ETHICS

AS ADOPTED BY THE INDUSTRIAL ASSOCIATION OF SAN FRANCISCO, THE SAN FRANCISCO CHAPTER
AMERICAN INSTITUTE OF ARCHITECTS AND THE SAN FRANCISCO BUILDERS EXCHANGE

I. The owner or architect should not call for unnecessary or full estimates on tentative projects, without advising those asked for estimates that the project is tentative.

II. The owner or architect should not call for an excessive number of bids. It is recommended that not to exceed six bids be called for.

III. Collusion in the preparation of bids should not be tolerated or practiced by contractors or sub-contractors, and if discovered shall be a just cause for the rejection of all bids.

IV. When the owner has determined to build he should first decide whether he is to let a general contract, segregated contracts, or a percentage contract.

V. If the decision is to let a general contract, the owner or architect should call into competition only general contractors to whom he is willing to award the contract. He should then award the contract to the low bidder on the plans and specifications sent out for bids, having required him to file with his bid the list of sub-contractors whose figures he has used. He should then insist that the general contractor let his contracts to the sub-contractors whose figures he used in making his bid, provided such sub-contractors are satisfactory to the architect.

VI. If it is decided to let the job by segregated contracts, the owner or architect should only call in as bidders sub-contractors to whom he is willing to award the work. Then he should award the segregated contracts to the low bidders on the plans and specifications sent out for bids.

VII. If it is decided to do the work upon the percentage contract plan, the owner or architect should insist that the percentage contractor, when taking bids, should only call in as bidders contractors to whom he and the architect are willing to award the work. Then the owner or architect should insist that the percentage contractor award the job to the low bidders on the plans and specifications sent out for bids.

VIII. In case a general contractor or percentage contractor figures or estimates the total job himself when taking it from the owner, the owner or architect should insist that if, thereafter, the general contractor or percentage contractor decides to let sub-contracts for any portion of the work, that he take bids only from sub-contractors to whom he and the architect are willing to award the work. Then the owner or architect should insist that the jobs be awarded to the low bidders on the plans and specifications sent out for bids.

IX. All bids should be opened in public at a set time and place, except where the architect or owner deems it impossible.

X. All owners should instruct their architects to write into all plans, specifications and contracts, a clause requiring all work to be done on the American Plan, and then the owner and architect should insist on the strict observance of this clause.

* * *

OBLIGATIONS OF THE ARCHITECT, THE CONTRACTOR AND LABOR

XI. The architect should always act entirely in a judicial capacity in determining contract obligations, insisting upon full performance by owner and contractor; he should not engage in work in the building trades, except in his capacity as an architect; he should write into his specifications clauses providing for the observance by the contractor of all building ordinances, safety and sanitary codes; he should never require a contractor to perform any part of the service which is generally recognized as the work of the architect; he should not attempt to cover possible oversights or errors by indefinite clauses in the contract or specifications.

XII. The contractor should insist on enforcement of building ordinances and safety and sanitary codes; he should carry compensation insurance; he should not engage independently in any service which is generally recognized as the work of the architect, either in the preparation of plans and specifications or the supervision of the work; he should refuse to deal directly with the owner where an architect has been employed for supervision, and should never submit to the owner directly, without the architect's approval and knowledge, any proposals or estimates; he should never improperly increase the cost of work or produce work inferior to that contracted for; he should deal fairly and justly with the labor employed by him and make every effort to afford opportunity to apprentices to learn the building trades.

XIII. Labor employed in the building trades should never endeavor improperly to increase the cost of the work or to produce inferior work; labor should never endeavor to restrict the quantity or quality of the output of the individual; labor should co-operate in affording every opportunity to apprentices to learn the building trades and, when qualified, to practice their trades.

San Francisco, California
November 14, 1924

CHIEF ARCHITECTURAL DRAFTSMAN JUNIOR ARCHITECTURAL DRAFTSMAN

Examinations for chief architectural draftsman and junior architectural draftsman will be held throughout the country on January 7, 1925. They are to fill vacancies in the Quartermaster General's Office, Washington, D. C., at entrance salaries of \$2,400 and \$1,680 a year, respectively. Advancement in pay may be made without change in assignment up to \$3,000 a year for chief architectural draftsman and up to \$2040 a year for junior architectural draftsman.

The duties of chief architectural draftsman are, under general supervision, to perform difficult free-hand or architectural drawing requiring judgment, exceptional

artistic skill, a thorough knowledge of the customs and practices of the architectural profession in expressing ideas, plans, and data in drawings; or to supervise the work of a group of draftsmen of lower grade.

The duties of junior architectural draftsman are, under supervision, to perform tasks in free-hand and architectural drawings and related work requiring artistic knowledge, skill, and a thorough understanding of this field of drafting.

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(Continued from page 33)

false joint or imperfect brick in the whole mass of masonry. By sheer force of purpose it shouts at you fine masonry and skilful craftsmen! And the student's respect for the master builders mounts higher as he ascends to the roof, where, along the immense brick parapet several feet thick, he observes the careful workmanship of the cut brick mitres of the weathered coping, with no sign of decay, and with perfect joints.

While this building may not as yet have attained to full prestige as an historic monument, your Committee recommends it for study as a sermon in masonry and thorough craftsmanship.

The building has ceased to serve its original, or any other useful, purpose, except as a light-house station and storage for observation equipment. While it has been somewhat altered internally by the erection of temporary wooden partitions, it is otherwise as when first erected, except that the guns have been dismantled.

This building, hoary with time and the salt of the ocean, has acquired a degree of dignity from the sheer force of perfection in craftsmanship and the simple expression of the purpose for which it was built.

Your committee recommends that steps should be taken to remove the temporary wooden structures now defacing the interior and that measures be taken to preserve the building as originally built.

Your committee further suggests that Congressmen from this District be requested to communicate with the War Office in Washington with a view to having the building restored to its original condition as above indicated.

[SIGNED]

COMMITTEE ON PRESERVATION OF
HISTORIC MONUMENTS

San Francisco Chapter American
Institute of Architects

EARNST COXHEAD, *Chairman*

* * *

LARGE STUCCO CONTRACT

The California Stucco Company has secured the contract for one of the largest exhibition buildings on the Pacific Coast, that of the San Bernardino Orange Show home at San Bernardino. De Witt Mitchen of San Bernardino is the architect. The structure will have a floor space of 108,000 square feet. It will be 70 feet long and 135 feet wide. Sixteen tons of California Stucco will be used in the construction, said to be one of the largest single contracts for this form of construction ever awarded.

* * *

LOS ANGELES CHAPTER

Newly-elected officers of Los Angeles Chapter, American Institute of Architects, are as follows: David C. Allison, president; S. R. Burns, vice-president; A. C. Zimmerman, treasurer; David Witmer, secretary; Donald B. Parkinson, director for three years; H. C. Chambers, director for two years; and C. E. Noerenberg, director for one year.

SAN FRANCISCO ARCHITECTURAL CLUB



LEFT TO RIGHT—MESSRS. SPRINGER, BULLOCK, DEVITT, KEYSER, GARSKE, TRUDELL, PETERSON, CHAPMAN, KERR, BOWEN, McLAUGHLIN

SELDOM has San Francisco seen so successful an annual jinks as that which the San Francisco Architectural Club presented at Sorosis Hall to the largest assemblage of members and friends ever known. The annual jinks, "The Christmas Follies of 1924," started Saturday evening, December 13th, and continued well into the small hours of the following day.

The splendid program, which contained much of merit, included an operatic comedy, playlets, singing and dancing acts and many novelties that gave full scope to the wealth of talent that exists among the members of the club.

Probably the feature act of a program replete with good things was a two-act operatic comedy pertaining to architecture and called, "The Jolly Mayor." It was written by and staged under the personal direction of Mr. Felix Reynaud. Its dry comedy, many tuneful melodies, grotesque make-ups of the mayor, the tricky contractor and the book agent, the appearance of three well-known members of the club in school-girl costumes and the work of the chorus all appealed strongly to the audience.

BLACK-FACE REVUE PLEASES

A black-face revue arranged by Mr. Ernest Demick and titled "The Darktown Follies" introduced vocal solos, choruses, dances, saxophone solos and banjo music, supplemented by much mirth-provoking comedy, not the least of which was contributed by the colored "ladies" dressed in little bright colored aprons and ludicrous hats.

A novelty programmed as a "Superscreen Shadowgraph Drama," an improvisation of radio and movies, was greeted with veritable gales of laughter.

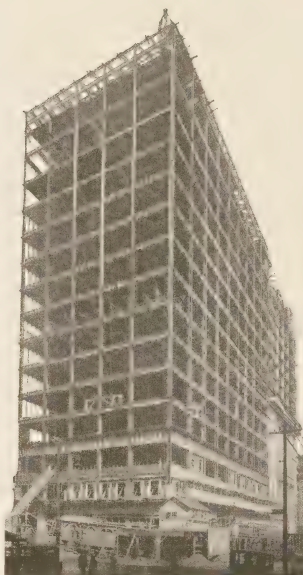
Lending even more atmosphere to the program was a tabloid "tragedy," the action of which took place in the studio of a Miserable Sculptor, a More Miserable Doctor and a Most Miserable Architect. Introduction of some clever stage tricks and the unexpected climax of the piece made it a huge success.

To review the entire program and give credit to every performer is impossible in the space available, but it may be truthfully said that the jinks this year was clever, entertaining and without one dull moment and established a new high record mark, demonstrating to the delighted guests that the members of the San Francisco Architectural Club are a versatile lot and just as much at home in music and burlesque as they are over a drawingboard.

The entire affair was in charge of Mr. Felix Reynaud, chairman of the entertainment committee, assisted by Mr. Carl Schmidts and Mr. Al Williams. The "artists" who contributed to the entertainment were: Messrs. L. E. Bowen, Orin Bullock, J. Peterson, Wilton Smith, L. H. Keyser, P. Chapman, C. Trudell, Bob Williams, Dick McLaughlin, Jack Devitt, Will Garske, Ira Springer, Jack Courtney, Ernest Demick, Ralf Kerr, Arthur Janssen, and A. Voison, but it may well be said that every member of the club contributed his share to the success of a wonderful evening. The music for the comic opera and darktown follies was in charge of Mr. A. Toluboff.

At the regular monthly meeting of the club Wednesday, December 3rd, the nominating committee offered the following nominations for officers to serve during the coming year: Carl Schmidts, president; Ernest Weihe, vice-president; Ted Ruegg, secretary; and Lawrence Keyser, director. The election will be held at the next meeting, January 7, 1925.

Of interest to the club members is the announcement by the executive committee of the New York Chapter, A. I. A., that programmes for the Le Brun traveling scholarship competition will be issued about December 30th. Any draughtsman between the ages of 23 and 30 is eligible for this competition if nominated by some member of the A. I. A. The sum of \$1,400 is the award, and the amount is to be spent in at least six months travel and study abroad. Those interested should obtain detailed information from the secretary of any chapter, A. I. A.



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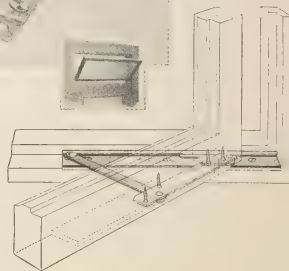
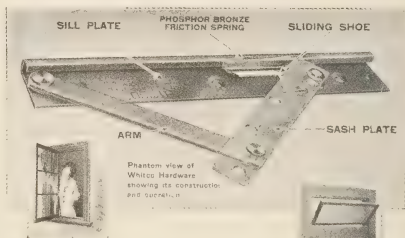
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CALIFORNIA IN MINIATURE, UNUSUAL MAP



Of particular interest to the builder is the fact that all cities and towns, large and small, are reproduced with miniature buildings and their area, environment and relative importance are shown at a glance.

The map, said to be the largest of its kind in the world, is 600 feet in length. It shows every topographical feature of the state. The view is exactly as if one skimmed through the air above the mountains and valleys, cities and villages of the Golden State, but it has one great ad-

vantage over an aeroplane trip, since the spectator may stop and study any particular section at will.

More than 25 artists, modellers, electricians, geographers, sculptors and engineers worked more than 16 months to complete the huge relief map. The total cost approximates \$100,000. The work was performed under auspices of the California Development Association, co-operating with the 58 counties of the state. The designer and construction engineer was J. T. Edwards, F. R. G. S.

* * * * *

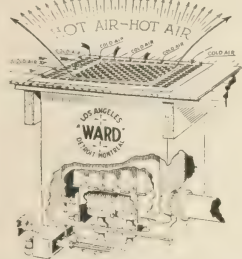
TRANSCONTINENTAL HIGHWAYS EXPOSITION

Donald McLaren of San Francisco has been chosen as official landscape architect for this Exposition, to be held in Reno in 1926, to celebrate the completion of the Truckee-Reno Highway. A tract of 45 acres along the Truckee River has been set aside as a site, with wonderful possibilities for landscape treatment.

A CORRECTION

In the PACIFIC COAST ARCHITECT for May, 1924, a drawing of three residences in Forest Hill was credited by mistake to William A. Newman, Architect. Mr. Newman wishes us to state that Falch and Knoll, occupying joint offices with him, in San Francisco, were architects for these attractive buildings.

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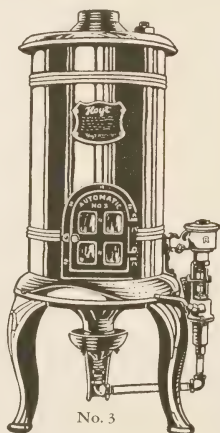
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CALIFORNIA, THE FASHION PLATE

Many tributes have been paid to California architecture but none more interesting than the following editorial, which will appear in the current issue of "Metal Lath News," the national publication of Associated Metal Lath Manufacturers.

"For residential architecture California is rapidly becoming the fashion plate of America. This is largely due to the superior plastering that is done in that locality. Architects have not restrained themselves on the question of color either for exterior or interior plastering.

Bertram Goodhue once said that architecture depended upon three elements, design, texture and color and, like a three-legged stool, would fall if one leg was removed.

A happy combination of these three elements is best seen in the California residential architecture but cannot be appreciated without an actual visit, because the printing art has not advanced to such an extent that either texture or color can be adequately represented on the printed page. Some California designs seem overdone when reproduced in black and white alone, while in fact color and texture act like alchemy in transmitting them into architectural beauty.

The people who are buying these houses and are moving to California, attracted in part by the architectural beauty of the cities, are the same persons who would have been clients of Eastern architects had they studied to make the Eastern cities as attractive as the residential sections of California cities. These residences are not peculiar—they are only advanced to the state where color, texture and design are all employed."

* * *

NINE BILLION COMMON BRICK

Imagine a substantial brick wall seventeen feet in height, starting at Bellingham, in the extreme northwest corner of the state of Washington, and running the entire length of the U. S.-Canadian border, tracing the Atlantic seaboard, around Florida and the Gulf, following the Mexican border, thence north along the Pacific to the point of starting.

The common brick production in the United States in 1924 was sufficient to build such a wall 8 inches in thickness, of Ideal construction, along the entire eleven thousand miles of the U. S. boundary, and 17 feet in height. Such a wall would consume approximately nine billion brick. This enormous production is the result of co-operative promotion and development on the part of the leading brick manufacturers of the country since the inception of the Common Brick Manufacturers' Association only six years ago.

* * *

REMOVAL NOTICE

Doyle and Merriam, architects, have moved from the First National Bank Building, Seattle, Wash., to 1408 Smith Building, in the same city.

Mr. G. H. Carsley, Architect, announces the removal of his office from Rooms 3 and 4, Power Block Annex, to 633 Mound Street, Helena, Mont.

* * *

LELAND & HALEY, ENGINEERS

Probably no part of the construction of the California Palace of the Legion of Honor, which was described at length in this magazine last month, has had such an immediate and severe test as the heating and ventilating systems because the weather has been extreme and varied enough during the month to give both a test. High praise has been bestowed on Leland & Haley, Holbrook Building, San Francisco, the construction engineers, for the California Palace of the Legion of Honor, for their important part in this splendid construction.

EDITOR'S BOOK SHELF

Picturesque Spain. By Kurt Hielscher.

On our cover this month is printed a typical view taken from this book. The rare combination of pictorial and architectural interest is shown in all of the 300 illustrations, which were culled from over 2,000 taken by the author during his five years stay in Spain, cut off by the war. To use his own words, "I made use of my involuntary stay to become acquainted with the country in its furthest corners. I roved to and fro from the pinnacles of the Pyrenees to the shores of Tarifa, from the palm forest of Elche to the forgotten Hurdles inhabitants of Estremadura."

Every view is an architectural or landscape "composition"; a perfect picture in itself. The charm of mass and detail, of texture and shadow, is marvelously brought out. It is hardly necessary to mention the value of such a book to a California architect, under the present conditions of popular enthusiasm for Spanish inspirations in our buildings.

"Picturesque Spain," by Kurt Hielscher. New York. Brentano's, Publishers.

* * *

PLUMBERS TELL PUBLIC ABOUT FIXTURE PRICES

Because Southern California is being flooded with second quality plumbing fixtures, being sold under the description "slightly defective," and sometimes even being misrepresented as first quality fixtures, the plumbing merchants have begun an educational campaign to warn the public against the dangers—to health and pocketbook—which arise when second quality fixtures are installed.

According to G. B. Schneider, official of the Washington Iron Works, "This campaign is designed to reach the public with information which will enable the layman to tell the difference between first and second quality products. By instructing the buyer to insist on a lifetime guarantee and to look for the manufacturer's brand, we hope to prevent unscrupulous salesmen from representing that a second grade fixture is in reality a first quality fixture at a low price."

"In order to stamp out exorbitant profit taking on these second grade fixtures, the licensed plumbing dealers have agreed to make their price public. Lowest prices have been definitely set on all first grade fixtures and we have placed second grade fixtures in all plumbing stores so that customers could be shown the difference between the two qualities."

* * *

HOLLOW TILE CURTAIN WALLS

Because of their economy and other advantages, Dickey clay products made by the California Brick Company and the Livermore Fire Brick Works have been showing a marked increase in popularity during the 1924 building season. Curtain walls constructed of Dickey Mastertile were used in the California Palace of The Legion of Honor. The same material was used also in the Fitzhugh Building, Pacific Gas & Electric Co. building, and in other recent important construction.

There is a tendency, too, to use this material for construction of homes. Dickey Mastertile's growing popularity is said to be due to the fact that they save weight, being 52 per cent lighter than solid masonry and 60 per cent lighter than concrete, they save labor, since eight inch Mastertile takes the place of six brick in the wall, and they save mortar. It has been shown, too, that this material may be used effectively in a variety of ways, covered with cement plaster or stucco, faced with brick or architectural terra cotta, or left exposed, a special smooth-finished Mastertile being made for the latter purpose.

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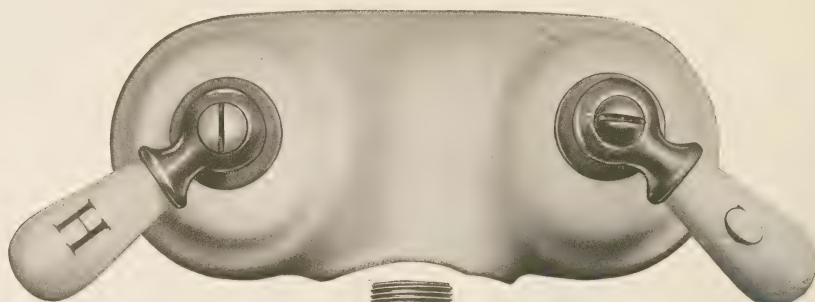
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Write for the "Architect's Handbook" which gives complete technical information.

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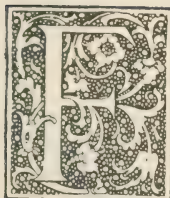
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Salt Lake City: *Bower Building Co.* Rakersfield: *King Lumber Co.*
Phoenix: *Walter Dubree* Santa Barbara: *Orr Hardware Co.*
Denver: *F. C. Sanders* San Diego: *J. S. Schirm Commercial Co.*
Dallas: *Groves Barns Lumber Co.* San Bernardino: *Pacific Gas Appliance Co.*
Santa Fe: *Santa Fe Builders Supply Co.* Stockton: *W. E. Zerweck*
Eugene: *Mildely Planing Mills* Sacramento: *Cutter Mill & Lumber Co.*



MONTHLY BUILDING SURVEY

❧ BY R. GILES, OF S. W. STRAUS & CO. ❧



OR THE twenty foremost cities of the Pacific Coast states, San Francisco, San Diego, Berkeley, San Jose and Phoenix were the only ones to report building permits for November in greater volume than were issued during the previous month. This is shown in the Pacific Coast section of the National Monthly Building Survey of S. W.

Straus & Co. Although a total of \$35,903,503 in building permits issued in 79 major cities comprised in the Straus survey, shows a comparatively active building industry, it is 10 percent less than the total for October and 9 percent less than for last November, but 9 percent greater than that of November of 1922. Except in California and Nevada, the reduction is attributable in seasonal influence.

NEW SAN FRANCISCO RECORD

San Francisco set a new high monthly record mark for building permits issued during November, as it did in October. Its record of \$6,358,729 is 3 percent greater than the October figure, which is 7 percent ahead of the September total. The November record is 63 percent over that of last November and 142 percent over that of November, 1922.

Los Angeles issued \$9,754,196 in building permits during November, the lowest monthly total in two years with the exception of May of this year. The figure is 11 percent less than for October, 27 percent less than for last November, and 14 percent under the figure for November

of the year before. This total, however, represents 27 percent of the grand total of building permits comprised in this survey.

In the Los Angeles metropolitan area, 15 municipalities report a November aggregate of \$13,771,699, which is 14 percent below the comparable figure for October, 31 percent below that of last November, and 2 percent less than for November of 1922 for these cities. Six municipalities, however, show gains over October.

THE FOLLOWING TABLE SHOWS COMPARATIVE FIGURES

City	Number	Cost	Building Permits Issued in November			Percentage of + (gain) or - (loss)		
			Oct. '24	Nov. '23	Nov. '22	to	to	to
Los Angeles	3,648	\$9,754,196	- 11	- 27	- 14			
San Francisco	707	6,358,729	+ 3	+ 63	+ 142			
Seattle	748	1,992,415	- 5	+ 65	+ 51			
Portland	1,010	2,118,340	- 12	+ 25	+ 13			
Oakland	942	2,104,741	- 19	- 9	- 18			
Tacoma	210	482,750	- 2	+ 43	+ 132			
Salt Lake City	85	332,354	- 24	- 36	+ 20			
Long Beach	385	918,566	- 3	- 51	- 11			
Spokane	157	158,475	- 38	- 12	+ 3			
Sacramento	126	292,742	- 68	- 36	- 34			
San Diego	499	1,289,712	+ 28	+ 31	- 44			
Fresno	107	103,778	- 42	- 72	- 78			
Berkeley	334	805,081	+ 21	+ 10	+ 142			
Pasadena	247	1,067,798	- 31	- 36	+ 49			
Stockton	97	242,285	- 9	+ 9	+ 29			
Glendale	192	660,130	- 19	- 42	+ 22			
San Jose	73	323,560	+ 75	+ 58	+ 103			
Ogden	35	163,800	Same	+ 74	+ 151			
Phoenix	110	195,722	+ 26	+ 59	- 34			
Everett	85	28,973	- 64	- 67	- 46			
			- - - - -	+ + + + +				



Model No. 11

Regina—with Haws' Cupless Drinking Faucet attached. Comprising a vitreous receptor, cast iron concealed strap. Just one of a complete line of Haws' Sanitary Drinking Faucets manufactured by an organization which has established an enviable record for intelligent co-operation with the architect.

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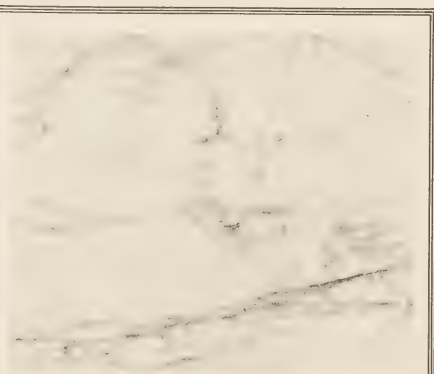
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THE BILTMORE THEATRE

(Continued from page 35)

a pictured drop, and the old galleon, map and accessories make the one vivid accent. A general tone of old gold marks the finish, with undertones of dull maroons and blues and greens and browns. The ensemble is suave and elegant.

The lobby and lounging room are sufficiently handsome. No city need be ashamed of a building with as much good taste and substantial merit as are shown in this theatre.

* * *

MONTHLY BULLETIN, A. I. A.

(Concluded from page 35)

tary, suggesting that Mr. MacDonald's name should have been presented for privileged communication as from the San Francisco Chapter.

The Chapter passed a vote of thanks to Mr. Charles Duncan, of Foster & Kleiser, for his most interesting talk on color, which entertained and instructed the Chapter at the November meeting.

The Secretary reported receipt of \$168.95 for the Educational Fund from Mr. Faville, which had been received as San Francisco Chapter refund from a brick building competition.

The Chapter passed a vote of thanks to Mr. Faville for his efforts in behalf of the Chapter.

Mr. Boynton of the Industrial Association spoke to the Chapter in regard to the Trade Schools of the San Francisco Industrial Association.

Mr. Paul Eliel gave a more complete description of the work of the schools and the progress that they have made since their founding, several years ago.

There being no further business, the meeting adjourned.

Respectfully submitted,

ALBERT J. EVERS, *Secretary*

After adjournment, the Chapter was escorted by the officers of the Industrial Association to the Trade Schools. Here the apprentices in the various trades were receiving instruction, and the visit proved to be of great interest to all those who had the privilege of making the tour.

The Secretary wishes to express the appreciation of the Chapter for the opportunity given by the Industrial Association to see and understand the great constructive work which they are doing, not only for the building industry, but for the advancement of the whole city and the education of young men who would otherwise be doubtful of opportunities in apprenticeship to the skilled trades.

To those of the Chapter who did not have the privilege of seeing these schools, the Secretary expresses a very quiet and guarded suggestion that even an architect might gain information by a course in these various trade schools, where practice is pre-eminent over theory.

* * *

WASHINGTON STATE SOCIETY

At the conclusion of the eighth annual meeting of the Washington State Society of Architects, the following officers were elected: Roy D. Rogers, Seattle, president; Frederick J. Peters, first vice-president; Julius A. Zittel, Spokane, second vice-president; J. L. McCauley, third vice-president; T. F. Doan, of Bellingham, fourth vice-president. Harry H. James, four years; Theo. Buchinger, three years; Charles W. Saunders, two years; board of trustees; and W. C. Jackson, secretary-treasurer. Many interesting addresses were delivered, a splendid tribute was paid to the memory of the late Edgar Blair, and the history of the organization since its formation in 1916 reviewed was.

PERSONAL GLIMPSSES

IN few professions is the individual so camera-shy as is the architect. Rarely does he receive the recognition that is his due. Never does he seek it. As a result, most of us see only a name or a completed creation of his and glimpse little or nothing of the personality behind it. In this column each month we hope, in some small measure, to heed the cry of "Author, Author," so far as the leading architectural craftsmen of the West are concerned, by presenting photographs of them and sketches from life. Nominations for this "small niche in The Hall of Fame" are acceptable from our readers.

[Sketches from life in this issue by Ramm]



REGINALD JOHNSON

Born in Westchester, New York, 1882.

Manifested creative genius very early in life, it is said, by creating a household rumpus when his bottle was not forthcoming. Outgrew desire for bottle, but creative instinct flourished and bore fruit, to the enrichment of California architecture.

Came to California in 1895, attended prep school in Morristown, N. J., graduated with Bachelor of Arts Degree, Williams College in 1907, spent a year in California training for practice of architecture, entered Massachusetts Institute of Technology, graduated with Bachelor of Science degree, 1910. Degree was in architecture, of course.

After extensive travels abroad both before and after graduation, returned to California and worked with Robert Farquhar for a year until he started private practice in Pasadena. After distinguishing himself in individual practice for a decade, he became senior member of Johnson, Kaufman and Coate, and is now again maintaining individual practice.

In 1921, Mr. Johnson won the gold medal for primacy in domestic architecture at the Architectural exhibit in Washington, D. C.

Typical of his characteristics is the fact that he served as private in Heavy Artillery during the war.

He is an active and popular member of Allied Architects Association, Flint Ridge Country Club, University Club of Los Angeles, University Club of Pasadena, Alpha Delta Phi, and retiring president of Los Angeles Chapter, American Institute of Architects.

The professional standing of the man is high but, greater still, is the real affection in which he is held by all who know him well.

His hobby? Looking for that Artillery Corporal who gave him his first drill.



JAMES EDWARD ALLISON

Born near Pittsburgh, Pa., at an early age.

Began the practice of architecture in Pittsburgh in 1892 but fled the smoke and grime of that metropolis for the "great open spaces" of California in 1910, and has been doing everything in his power to fill those great open spaces ever since.

How well he has succeeded is evidenced by the fact that Allison & Allison have designed approximately two hundred of the finest school buildings in California and the name of Allison & Allison on plans for a school have come to have the same meaning as Tiffany on jewels.

Mr. Allison was elected a member of the American Institute of Architects in 1899 and was elected to fellowship in the American Institute of Architects nine years later. He is past president of the Southern California Chapter, A. I. A.

He is a member of the University Club of Los Angeles, and of the Pasadena Golf Club. Also a very active member of the Southern California Chapter, A. I. A., Allied Architects' Association of Los Angeles and Los Angeles Chamber of Commerce.

Besides the two hundred schools which testify that neither of the Allison's has lived in vain, the noteworthy work of this firm in Southern California includes many genuine architectural achievements, among them the University Club of Los Angeles, the Southern Branch of the University of California, the Friday Morning Club, and the Women's Athletic Club.

It is difficult to write of James Edward Allison, the architect, or James Edward Allison, the man, without indulging in the superlative. Suffice it to say that in his professional career and in his private life he has achieved what the humblest student draughtsman aspires to be.

His hobby? Didn't we mention that he is a member of the Pasadena Golf Club?



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VOLUME XXVII · FEBRUARY · 1925 · NUMBER · TWO

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A MOORISH FOUNTAIN IN A CALIFORNIA HOME

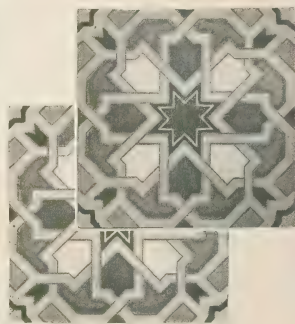
A touch of colorful Moorish tile used in the patio, either as a wall decoration or in pool or fountain, elevates such a feature far above the commonplace.

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NUMBER TWO

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AN AMERICAN VILLAGE

¶ BY HARRIS ALLEN, A. I. A. ¶



HE press agent of a new real estate "subdivision" recently gave a news item to the press in which he proudly chronicled the building development of his tract. He enumerated twenty-two different "styles" of architecture which were represented

in these few blocks.

A wonderful mental picture arises of the kaleidoscopic effect resulting—a patchwork like a crazy quilt—doubtless the contractor's versions of Spanish, Colonial, etc., with an occasional example of real architectural handiwork like a stag

at bay surrounded by a pack of drooling wolves. Why travel, when a map of the world is presented to your view from your own front porch? To be sure, one might develop a sort of esthetic indigestion—somewhat like the results of a cafeteria meal of Spanish chile-con-carne, German sauerkraut, English plum pudding, French pastry and New England beans.

Be that as it may—and is—a homeopathic dose of the world can not hurt us, and possibly may relieve that distressed feeling.

Let us, then, take a short trip to France—to Normandy, for example. A rest cure in one of those quaint and peaceful peasant villages is perhaps just what we need.

[Concluded on]
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ARLINGTON LODGE
LAKE ARROWHEAD
CALIFORNIA
MCNEAL SWASEY
ARCHITECT
H. C. MCATEE
ASSOCIATE



MAIN ENTRANCE, ARLINGTON LODGE, LAKE ARROWHEAD, CALIFORNIA
MCNEAL SWASEY, ARCHITECT, H. C. MCAFEE, ASSOCIATE



AN EFFECTIVE COLOR ENSEMBLE, FROM BLUE-BROWN VITRIFIED TILE THRU TAWNY, ROUGH-TEXTURED PLASTER, PAINTED FRIEZE IN RICH BLENDING OF EIGHTEEN COLORS, TO SOFT GRAY-TAN STAIN ON REDWOOD CEILING, WITH BROADLY STENCILED BEAMS; THE UNUSUAL AND SUCCESSFUL SHOWROOM OF DODGE MOTOR CAR CO., SAN FRANCISCO, MILLER & PFLUEGER, ARCHITECTS, G. P. W. JENSEN, BUILDER, A. QUANDT & SONS, PAINTERS AND DECORATORS.

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Red Granada Roofing Tile (Random Laid)



THE ROOF of the new Science building, University of Southern California, showing the Red Granada Roofing Tile, random laid with 'laced' valleys.

*Arthur Harris, Roofing Contractor
John Parkinson & Donald Parkinson
Architects*

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MAIN DINING ROOM
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MCNEAL SWASEY, ARCHITECT, H. C. MCAFEE, ASSOCIATE



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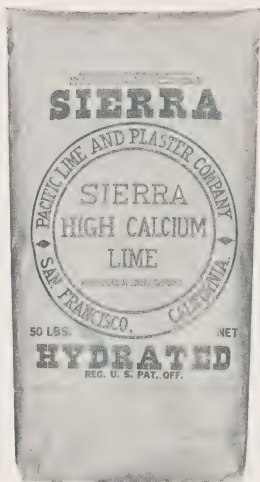
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PERSONAL GLIMPSSES

IN few professions is the individual so camera-shy as is the architect. Rarely does he receive the recognition that is his due. Never does he seek it. As a result, most of us see only a name or a completed creation of his and glimpse little or nothing of the personality behind it. In this column each month we hope, in some small measure, to heed the cry of "Author, Author," so far as the leading architectural craftsmen of the West are concerned, by presenting photographs of them and sketches from life. Nominations for this "small niche in The Hall of Fame" are acceptable from our readers.

[Sketches from life in this issue by Ramm]



S. O. CLEMENTS

Born in Centerville, Maryland, 1883.

Graduate and postgraduate, architectural course, Drexel Institute, Philadelphia.

Worked with Duhring, Okie and Ziegler, then with Walter Smedler, both of the Quaker City, and after two years in Jamestown exhibition office of Parker, Thomas & Rice, was special student at Boston Tech in 1908. Worked as draftsman and designer with Codman and Desperdelle in Boston and was with them when they won the Brigham Hospital competition. After association with McGinnis & Walsh, Boston, W. W. Bosworth, New York, and travels abroad, was in the office of Grosvenor Atterbury.

Began to sing "California, Here I Come" in 1911 and arriving in the Golden State was with Robert Farquhar three years, and then went into the office of Morgan, Walls & Morgan as designer. Spent three years in charge of architecture for the Frank Meline Company and became partner in the firm of Morgan, Walls & Clements, in January, 1922, the Bank of Italy, Los Angeles, being the first notable work of the new firm.

Prior to this association, Mr. Clements' Savoy Hotel received the only award made to commercial architecture by an out-of-town jury brought to Southern California by the A. I. A.

With Mr. Morgan, Mr. Clements already has earned distinction by the development of commercial architecture along exceptionally artistic lines in West Seventh Street and the firm is now designing a great number of Southern California warehouses, aiming to establish the same striking artistry in warehouse design that they have

[Concluded on page 27]



JOHN J. DONOVAN

Born at North Andover, Massachusetts, a long time ago.

Is probably the only man on record who ever forsook the lucrative trade of brick-laying for architecture—and made it pay.

He learned the brick-laying trade in Boston and as foreman-superintendent, built the Bancroft Dormitory, Phillips Academy, Andover. Returned to Andover at the age of 24, and after a four-year prep course there, studied four years at Massachusetts Institute of Technology from which he graduated in 1906 with degree of Bachelor of Science in Architecture.

Mr. Donovan has been a "doer," with an accent on the "do." He was largely responsible for the Singer Building, New York City.

He came to California in 1911, planning to return to New York on completion of the Oakland City Hall but, like many others, "he came, he saw" and was conquered. In January, 1912, he was appointed architect and given contract to serve for \$7,000,000 worth of work in Oakland, including Civic Auditorium, schools, completion of City Hall.

At present is architect for new College of Notre Dame, Belmont; University of Santa Clara, St. Mary's College, and for more than 250 schools in California, Nevada, New York and elsewhere.

If one single word of this prolific producer of notable achievements may be said to stand out from the others, it is his book "School Architecture," published 1912 by the McMillan Company. He invented the Donovan Desk, recently approved by New York City Board of Educa-

[Concluded on page 27]



ABOVE LIVING ROOM, MRS. MODINI-WOODS RESIDENCE, LAKE ARROWHEAD, CALIFORNIA
MCNEAL SWASEY, ARCHITECT, H. C. MCAFEE, ASSOCIATE



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ABOVE—VAN NUYS RESIDENCE; BELOW—MODINI-WOODS RESIDENCE, LAKE ARROWHEAD, CALIFORNIA
MCNEAL SWASEY, ARCHITECT, H. C. MCATEE, ASSOCIATE



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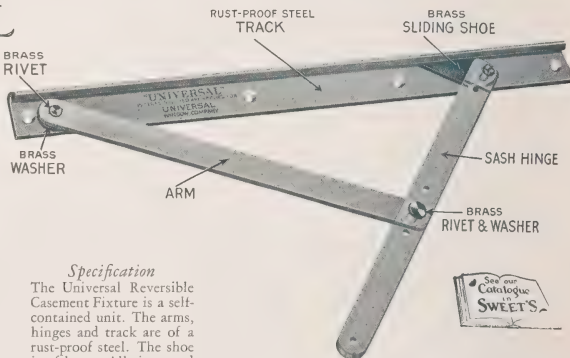
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AN AMERICAN VILLAGE

[Continued from page 5]

But, since we can hardly spare the two or three months required for a trip over land and sea, and air travel has not yet been regulated to practical working conditions, we will go to Little Normandy—and, in a day, find ourselves, to our amazement, in a charming old-world settlement, rambling among the pines, on the borders of Lake Arrowhead, California.

Steep gables, pointed towers, tall chimneys, lift between the trees. Dormers cling to roofs, like eyebrows. The stripes of half-timber work echo the lines of the lofty pine-trunks. An occasional Gothic arch accents a vista. A great many-mullioned window rises above a stone terrace. Here a path leads to a low doorway whose easy threshold invites you with informal welcome; there a flight of broad, low steps leads to an upper level, where glimpses through open casements reveal raftered ceiling and generous fireplace.

An attractive picture, is it not? A pleasant experience, to leave the busy, modern world and find this bit of France set down bodily within easy reach—without one jarring note, one discordant element.

This may have been an experiment; and it may not suit the ideas of some, as to what consti-

tutes architecture that is appropriate or consistent or vital or what you will, but certainly it is a success of its kind, and suitable to its setting, and a most delightful thing to look upon.

There is no moral to this tale, but certain conclusions can be drawn.

S. O. CLEMENTS

[Continued from page 22]

achieved in West Seventh Street work. Among the many fine creations under way are included a 14-story building for the Hollywood Storage Company, a handsome structure for the W. P. Fuller Co. and the new plant of the Los Angeles Herald.

Mr. Clements is a member of the Hollywood Athletic Club, Allied Architects and American Institute of Architects. Aside from his professional success, he is liked mightily by all who know him.

His hobby? Strange as it may seem, architectural design is a genuine hobby with him.

JOHN J. DONOVAN

[Continued from page 22]

tion. He invented the Donovan Window, manufactured by the Universal Window Company of California and the Truscon Steel Company of Youngstown, Ohio.

Mr. Donovan is a member of the American Institute of Architects, its committee on school building standards, of the Committee of the N. E. A. School Planning and Construction, honorary member of the National Council on School Planning; member of Claremont Country Club, Oakland, Mt. Diablo Country Club, Mt. Diablo; Technology Club, New York City.

His hobby? Doing things.



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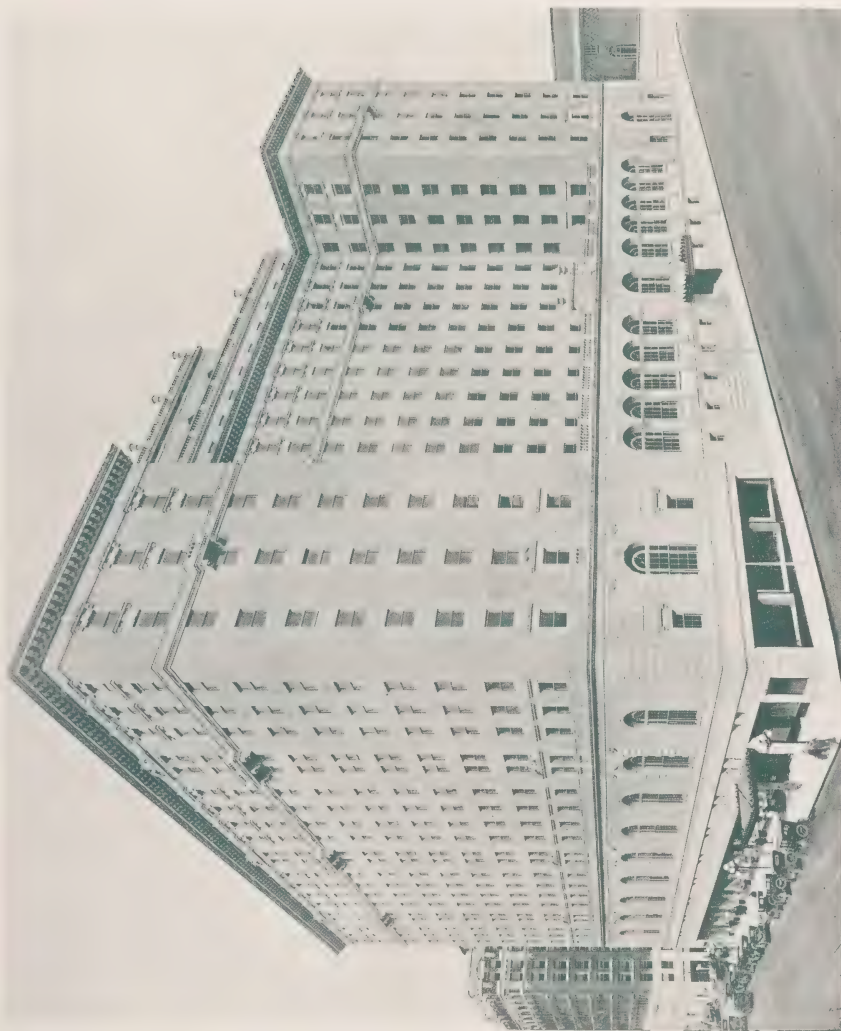
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ABOVE—LOUNGE; BELOW—LOBBY, OLYMPIC HOTEL, SEATTLE, WASHINGTON
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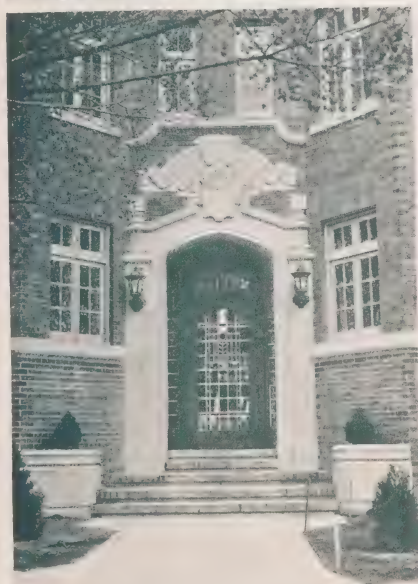
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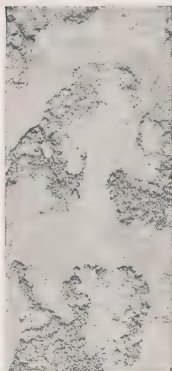
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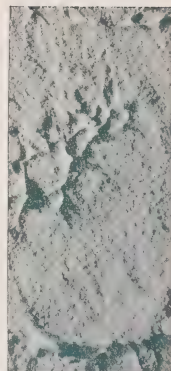
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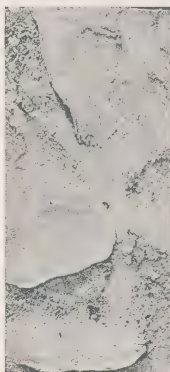
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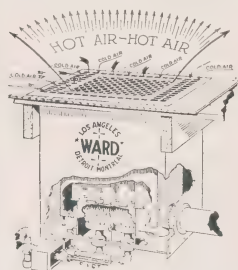
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NEXT MEETING

The next regular meeting will be held in the rooms of the San Francisco Architectural Club, 77 O'Farrell Street, on Tuesday, February 17, at 6:30 p. m. Dinner will be served at 75 cents per plate.

Mr. Roger W. Blaine will give a twenty-minute talk on his travels in Spain and Africa, showing some of his sketches. Those who know Mr. Blaine and his work will appreciate this opportunity.

JANUARY MEETING

The regular meeting of the A. I. A., the San Francisco Chapter, was held on Tuesday, January 20, 1925, in the rooms of the San Francisco Architectural Club, 77 O'Farrell Street. President Fairweather called the meeting to order at 7:45 p. m.

The following members were present: J. Reid, Jr.; Sylvain Schnaittacher, R. I. Stringham, A. R. Johnson, Ernest Coxhead, W. C. Hays, J. Harry Bohlme, E. H. Hildebrand, Morris M. Bruce, Chas. T. Maury, Earle B. Bertz, Wm. Mooser, Benj. S. Hirschfeld, Wm. A. Newman, E. B. Hurt, Harris Allen, Wm. Bliss, J. S. Fairweather and A. J. Evers.

The following guests were present: Messrs. Henry K. Holzman, of the Illinois Chapter; H. Hilp and D. D. Banta.

MINUTES

The minutes of the previous meeting were accepted as published.

OLD BUSINESS

A letter of appreciation from Mrs. Willis Polk for the memorial resolution of the Chapter was read by the Secretary and placed on file.

The Secretary reported that the call for exhibits for the Traveling Exhibit of School Houses had not met with great response. It was moved, seconded and carried that more time be requested from the Exhibition Committee for any future exhibitions of this kind.

The President appointed the following chairmen of the various committees for the ensuing year: Competitions, Sylvain Schnaittacher; Regulations, Laws and Building Relations, Clarence Ward; Historic Monuments, Ernest Coxhead; War memorials, Arthur Brown; Architectural Relations and Publicity, Harris Allen; Plan of Washington and Environs, Ernest Coxhead; Education and Small Houses, Earle B. Bertz; Membership, the President will appoint a chairman for this committee.

REPORT OF COMMITTEES

Mr. Coxhead reported for the Golf and Regional Conference Committee. The Secretary was instructed to write to the Secretary of the Southern California Chapter to further the meeting in March.

Mr. Schnaittacher reported on the combined exhibition in New York from April 20 to May 2, 1925.

The President appointed Mr. Schnaittacher as Chairman of the Committee and jury to select the exhibits for the San Francisco Chapter.

NEW BUSINESS

After some discussion it was moved, seconded and carried that a membership committee be appointed. The President will appoint the committee at a later date.

Mr. Allen brought up a communication from the Redwood Association regarding small house plans for which they requested a jury from the local Chapter. Moved, seconded and carried that a committee be appointed.

A letter from the City Efficiency League was read regarding the unsightly newspaper boxes and racks on the streets of San Francisco. It was moved, seconded and carried that the Secretary write to Mr. Uhl of the City Efficiency League, stating that we are in support of his movement and that the Chapter will start a fund with ten dollars toward a small cash prize for the Architectural Club in order to stimulate a competition for the solution of this problem.

There being no further business, the meeting adjourned.

Respectfully submitted,

ALBERT J. EVERS, Secretary

After the meeting, Mr. D. D. Banta addressed the meeting on the manufacture and use of Linoleum and Rubber Tile.

Mr. Henry K. Holzman of Chicago brought greetings to the Chapter and spoke briefly upon his travels and impressions.

* * *

SOUTHERN CALIFORNIA CHAPTER

The January meeting of the Southern California Chapter of the American Institute of Architects, held on the 13th of last month, marked the retirement of Reginald D. Johnston as President, and the inauguration of David C. Allison, of the firm of Allison and Allison, as the new president of the Chapter. Mr. Allison will receive the same loyal support awarded Mr. Johnson, for he is held in the highest esteem as a man, and the Chapter is proud to claim him as an architect.

A number of guests attended the meeting. The first of these who addressed the Chapter was Mr. Robert Burns, of the Los Angeles School Board, who praised the co-operation and the splendid service given the School Board by Los Angeles Architects, under the Board's present system of allotment of design.

Mr. Paul Langworthy of the Builders' Exchange spoke, expressing his appreciation of the efforts of the Institute to maintain a high standard of professional ethics. His address was followed by a short talk from Mr. Alexander Williams, Secretary of the Award Committee of the American Chemical Society, which is offering scholarships

(Concluded on page 45)

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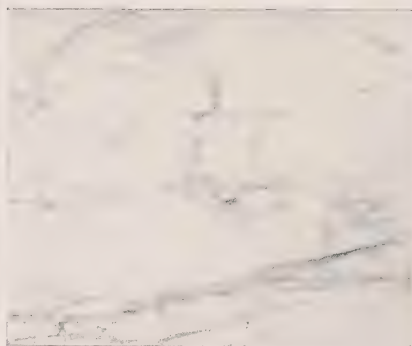
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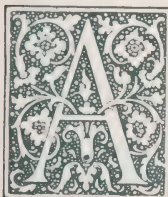
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SAN FRANCISCO ARCHITECTURAL CLUB



DRAWING reproduced in this issue is selected from the work of students of the San Francisco Architectural Club Atelier. Several drawings have been awarded prizes for being the best solutions of the respective programs in the class of Analytiques or Order Problems.

The Atelier season of 1924-25 promises to be the most successful the club has enjoyed. Just before

the World War, the Atelier was exceptionally well patronized, a large enrollment and an enthusiastic group of students with splendid leadership gave it almost national reputation. But, during the War, the Atelier came to be only a memory.

But since then, it has been launched on a new career, with the inspiration of past achievements to spur it on. The ever-increasing number of students and the keen but friendly rivalry in the competitions of the various classes are developing a spirit of good fellowship and creating an incentive for better work.

The constantly increasing percentage of higher awards in the judgments indicates that the Atelier bids fair soon again to reach its former high standards.

CLUB OFFICERS ELECTED

Officers for the coming year were elected at the last business meeting January 7, as follows: Carl Schmidt, president; Ernest E. Weihe, vice-president; Theo. G. Ruegg, secretary; Harry Langley, treasurer.

The retiring officers are Ed. B. Hurt, president; Carl Schmidt, vice-president; Wilton Smith, secretary; Harry Langley, treasurer. The Board of directors last year included Ernest E. Weihe, J. Peterson and L. Bolen. L. H. Keyser was elected to take the place of Ernest Weihe on the board. Retiring President Hurt was presented with a handsome volume of Andrea Palladio, a small token of the club's appreciation for his splendid efforts.

The boys who put over the Christmas Follies, enjoyed a little dinner party January 14. Just the particular ones who covered themselves with glory on and in front of the stage were present and clever impromptu speeches and late jokes made the evening one to be remembered.

HEARD IN THE CLUB ROOMS

Fred Kramer attended summer school at Fontainebleau and is now traveling in Italy. We should hear some interesting stories when he comes home.

* * *

Mark T. Jorgenson is very busy designing theatres and getting a good organization together. Good luck, Mark.

* * *

Lloyd Cole has gone to Los Angeles as manager of Gladding, McBean's southern plant. Even with such a fine connection, we don't know whether to extend congratulations or condolences. He's south of the Tehachapi.

* * *

Ed. Flanders and Leo Starks have joined forces to show Sacramento something really good.

* * *

Stanton Willard has become a "Travertite" expert. We are proud of you, Stanton.

Jack Geering is making a name for himself at the University of Pennsylvania. Just by way of diversion, he spent his summer vacation with McKim, Mead and White, New York.

* * *

Harold Weeks is holding down W. H. Weeks' Oakland office. A real job, but Harold is capable.

* * *

Jim McGee has recovered from his nervous breakdown and is back in the swim again. We're surely glad to see you.

* * *

August Headman is well on the road to recovery from his recent illness and we all hope he will be back on the job again soon.

* * *

NEW LABOR-SAVING DEVICE

A portable electric handsaw, which brings the tool to the work and eliminates costly handling of material, is being introduced by the Michel Electric Hand Saw Co., 166 East Grand Ave., Chicago, Ill. It is to be known by the trade-name of "Skilsaw," and it is claimed that it will speed up work and reduce costs for cutting wood, wall-board, plaster board, plymetl, fibre, linoleum, and many other materials.

ARCHITECTURE

DESIGNER/ARTIST

SKETCH BY T. VIERRA



Constructing the Medico-Dental Building

IN THE CONSTRUCTION of San Francisco's new 15-story building which is being erected at Post and Mason Streets to house the medical and dental professions, only the highest grades of building materials are being used.

It is significant that the framework of this million dollar class "A" structure is composed of steel fabricated by the Moore Dry Dock Company!

There is no plant on the Pacific Coast so well equipped to produce steel for industrial construction as this concern, which invites inquiries on buildings, bridges, and all industrial projects.

Because of our advantageous location on the water front and because our overhead is carried by marine repairs, we are in a position to make minimum bids. Address all communications to Oakland office.

Moore Dry Dock Company

San Francisco Office: 803 Balfour Building - Phone Kearny 5248
Oakland Office: Foot of Adeline Street - Telephone Lakeside 5180

THE OLYMPIC HOTEL, SEATTLE

By CHARLES W. MEIGHAN

CLIMAXING a season of revived activity in Seattle building, was the formal opening on December 6, 1924, of the Olympic Hotel, which the owners declare is the most beautiful and complete hotel of its size in the world.

And it is also said that the world's record was broken in the short time taken for the completion of a building of this type and character. However that may be, Seattle waited a long time for a hotel that would be in every sense a credit to that thriving city but, once started, rushed through to completion a handsome structure entirely adequate to the needs of the finest city.

The architects were George B. Post & Sons of New York City, with whom were associated Charles H. Bebb, F. A. I. A., and Carl F. Gould, A. I. A., of Seattle.

The photographs in this issue do scant justice to the completeness and beauty of the structure and neither photographs nor words can picture the manner in which progressive Seattle has taken the new hotel to its collective bosom and made it the community center around which revolve all the festive activities of the Washington metropolis.

It includes every possible provision for the comfort of its guests. Among the particularly notable features are the Palm Room, Italian banquet room, Peacock Alley, assembly lounge, the wonderful ship room, great ball room, Pompeian Coffee Room, and the attractive Junior Ball Room. Architecturally, it is said to be one of the finest structures in the Pacific Northwest.

The hotel is really a monument to civic spirit for it was built by the Community Hotel Corporation of Seattle, comprising some 3,100 stockholders. On opening night, more than 10,000 people passed through its doors and the tremendous support it has since received has made it one of the outstanding successes, artistically, commercially and otherwise, of the Pacific Coast.

* * *

STRUCTURAL STEEL HANDBOOK

"Steel Construction" is the title of a booklet just issued by the American Institute of Steel Construction, which contains the Institute's Standard Specification, and Code of Standard Practice. The introduction of the book consists of a mathematical explanation of the development of the various formulae recommended in the Specification, for the proper reduction of working stresses. Accompanying this explanation is a set of charts which eliminate a vast amount of mathematical calculation in connection with structural steel design. Copies of "Steel Construction" may be obtained from the executive offices of the Institute, 350 Madison Avenue, New York, or the engineering department, 1052 Leader-News Building, Cleveland, Ohio.

* * *

BACK COPIES WANTED

The PACIFIC COAST ARCHITECT will pay news-stand price for copies of this magazine of the issue of January, 1924.

"FYEER-WALL"

ALL METAL FIRE DOORS

High Grade Sheet Metal and Kalamein Work

FIRE PROTECTION PRODUCTS CO.
3117 TWENTIETH STREET, SAN FRANCISCO

SOUTHERN CALIFORNIA CHAPTER

Concluded from page 39

at Yale and Vassar for non-technical articles on Chemistry written by High School Students. His speech presented a splendid suggestion, for if chemistry can be presented to the public in words of one syllable, surely architecture, which has a more popular appeal, would find an equally warm reception. Perhaps the germ of an idea for the Institute's Endowment Fund might be found here.

Mr. Holtzman of Chicago, three times president of the Illinois Chapter, addressed the meeting and reminded the members of the Southern California Chapter that architects, in order to carry out great professional ideals, must lose sight of provincial, small group ideas, and think of themselves as so many units of a great national organizations with common national ideals.

Messages of helpfulness and co-operation were also given by Mr. C. A. Fultz, General Manager of the Merchants and Manufacturers Association; Mr. J. Hunter Clark, of the Joint Technical Societies; Mr. Godfrey Edwards, of the Associated General Contractors; and Mr. Brook Hawkins.

* * *

OXY-CHLORIDE FLOORING AND STUCCO ACTIVE IN ENLARGED FIELD

Important work has been done in the development of standards of manufacture and installation for oxy-chloride flooring and stucco, the two chief products of oxy-chloride manufacturers.

Much of the work toward the development of standards of quality has been carried on in co-operation with the Bureau of Standards in Washington.

Pointing out to the building and construction industries that the National Association of Oxy-Chloride Manufacturers has been in existence, although on a less active scale, for eight years, and has done much quietly effective work for its members and the trade served by them, the officers of the Association, in a statement issued widely throughout the country, referred to the enlarged program of activities being entered into: "It is a sensible, constructive program. There are no fads in it. Carried out, it will provide protection and chances of development no single company can provide. The sound ideas of many members are woven into it. Precedent in other industries shows its accomplishment is practical."

The organization has established executive headquarters at 1328 Broadway, New York City, in charge of a salaried staff.

* * *

CONTINUATION OF WILLIS POLK & CO.

The firm of Willis Polk and Company wishes to announce that they have moved to 277 Pine Street, Suite 412. The telephone number will be Garfield 1840, the same as before.

The business will be continued, under the firm name of Willis Polk and Company, by a partnership formed between James Mitchell and Austin Moore. Mrs. Willis Polk will have a life interest in the profits of the firm.

Mr. Mitchell, who was long associated with the late Mr. Willis Polk, will be in charge of design and construction, while Mrs. Polk's son, Austin Moore, will be business manager.

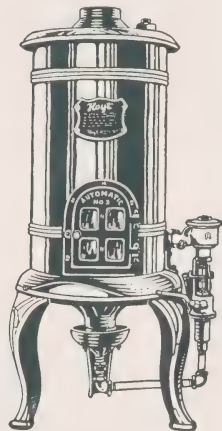
* * *

NEW HOSPITAL TILE BOOKLET

"Adaptability of Tile to Hospital Requirements," a report by Carl H. Geister, Industrial Fellow, Mellon Institute of Industrial Research, University of Pittsburgh, is the title of a new booklet which will be sent on request to the Mellon Institute to architects, constructional engineers and builders.

for Small Homes and Apartments

—every HOYT is built with the requirements of the small house in mind. Even the largest size, heating three gallons of water per minute, is so carefully planned and so compactly constructed that it gives the maximum service while requiring the least space.



No. 3, Price \$80

Heating 3 gallons of water per minute

No. 2 Wall Type	Price \$50
No. 2 Floor Type	Price \$53
No. 2½ Floor Type	Price \$65
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See Page 1716, Sweet's Architectural Catalog, 19th Edition

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Automatic
WATER ~ HEATER

HOYT HEATER COMPANY

2146 E. 25th STREET
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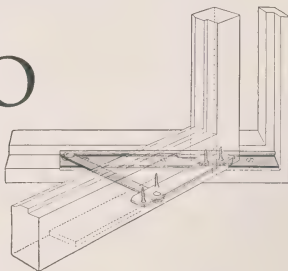
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SAN FRANCISCO

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In specifying just say "WHITCO."

When ordering just count the sash. No special sash or frame detail is required.

WHITCO HARDWARE can be applied either to a single sash, a pair of sash, or to multiple sash in wide openings without mullions.

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THE STEEL FRAME
WORK OF THE MEDI-
CO-DENTAL BUILD-
ING, WHICH WAS
SUPPLIED BY THE
MOORE DRY DOCK
COMPANY.

Constructing the Medico-Dental Building

IN THE CONSTRUCTION of San Francisco's new 15-story building which is being erected at Post and Mason Streets to house the medical and dental professions, only the highest grades of building materials are being used.

It is significant that the framework of this million dollar class "A" structure is composed of steel fabricated by the Moore Dry Dock Company!

There is no plant on the Pacific Coast so well equipped to produce steel for industrial construction as this concern, which invites inquiries on buildings, bridges, and all industrial projects.

Because of our advantageous location on the water front and because our overhead is carried by marine repairs, we are in a position to make minimum bids. Address all communications to Oakland office.

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Oakland Office: Foot of Adeline Street • Telephone Lakeside 5280



EXTERIORS THE DOHRMAN HOME, STOCKTON, CALIFORNIA, GLENN ALLEN, STOCKTON, ARCHITECT

BEAR



BRAND

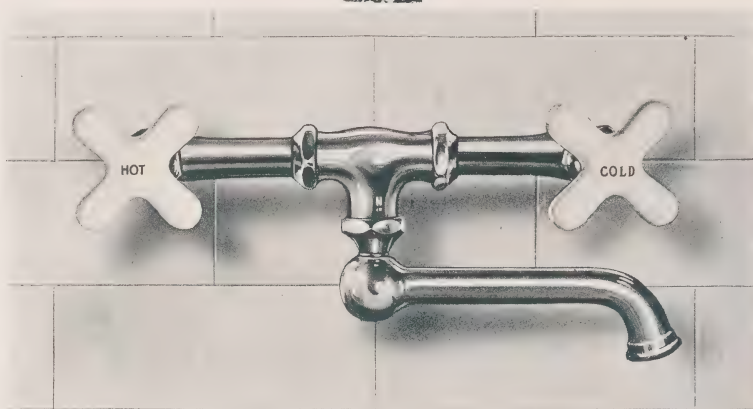


Fig. 3-B.

"THE OAKLAND" Sink Fixture has convenient swing spout, and slip joint at center tee to facilitate installation. This fixture is one of the "BEAR BRAND" Line of first quality plumbing brass goods made on the Pacific Coast.

STANDARD BRASS CASTING COMPANY, *Manufacturers of High Grade Plumbing Brass Goods*

THIRD AND JEFFERSON STREETS, OAKLAND, CALIFORNIA

Build *convenience* into *your* kitchens



A typical Peerless kitchen. It includes cupboard, Hoosier "High Boy" cabinet, cooler, table cabinet, broom closet, ironing board, top cupboards and folding wall seat.

the new standardized unit furniture

DEERLESS
Built-in Furniture

There are nearly fifty different articles. All of them utilize otherwise wasted wall space. You can use as many as you wish, singly or in combination. Easy to specify. Scores of convenient breakfast nooks, cupboards and working aids can be arranged.

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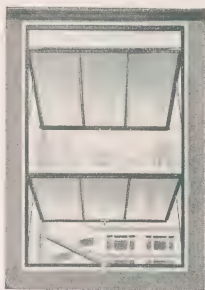
Bakersfield: King Lumber Co.	Salt Lake City: Bower Building Co.
Dallas: Groves Barns	San Bernardino: Pacific Gas
Denver: F. C. Sanders	Appliance Co.
Eugene: Midgely Planning Mills	San Diego: J. H. Schirm
Eureka: Jacoby, Ackerman & Crozier	Commercial Co.
Fresno: H. G. Shirley	San Francisco: The Hoosier Store
Los Angeles: Peerless Built-In Fixture Corporation	San Jose: Geo. B. McKee Co.
Mered: B. C. Balaam	Santa Barbara: Ott Hardware Co.
Oakland: The Hoosier Store	Santa Fe: Santa Fe Builders Supply Co.
Phoenix: Walter Dubree	Seattle: Sam Hunter Co.
Portland: Grees & Co.	Spokane: Monroe Street Lumber Co.
Sacramento: Cutter Mill & Lumber Co.	Stockton: W. E. Zerweck



LIVING ROOM
THE DOHRMAN HOME
STOCKTON, CALIFORNIA
GLENN ALLEN
STOCKTON
ARCHITECT

METPRODCO REVERSIBLE WINDOWS

*For use in Office Buildings
Apartments, Schools
and Churches*



*Metprodc Reversible Window
with both ventilators open*

The view at the right shows the lower ventilator completely reversed to facilitate washing from the interior.

Metprodc Reversible Windows are also furnished with Underwriter's Label, in which case they are made to conform with the specifications of the Underwriter's Laboratory. Sizes of windows and sizes of glass are limited. Glass is held in place with glazing angles.



*Showing easy washing
entirely from interior*

UNITED STATES METAL PRODUCTS CO.

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Specify the Hygieno De Luxe

for the Finer Homes

The Hygieno De Luxe Combination is a beautiful fixture. Not a single pipe or a bit of metal is exposed. Everything is pure white. It is extremely silent in action.

Its bowl is only 13 inches high and allows the body to rest in the natural position that enables the bowels to be quickly evacuated. It has the endorsement of America's most prominent physicians.

*The Hygieno De Luxe
is the finest toilet that
money can buy*

PACIFIC PLUMBING FIXTURES



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Main office: 67 New Montgomery St., San Francisco
Factories: Richmond and San Pablo, California
Branches: Los Angeles, Portland

MONTHLY BUILDING SURVEY

BY R. GILES, OF S. W. STRAUS & CO.



BUILDING permits to the number of 180,043, calling for a total construction cost of \$495,256,004, were issued during 1924 in the 85 major cities of the seven Pacific Coast states comprised in the National Monthly Building Survey of S. W. Straus & Co.

While this grand total is 6% less than the total of 1923, the reduction is largely attributable to a

slowing down of building in the Los Angeles area during the midsummer months. Exclusive of the 15 cities of that area, the other 70 cities show a 5% gain over 1923 and a 26% gain over the total for 1922.

In ratio of increase in building activity, the six Oregon cities comprised in the S. W. Straus & Co. survey, as a whole, show the best record for the year, 23% gain over 1923 and 41% gain over 1922. All made appreciable gains over 1922 and all but one show marked gains over 1923. In 1924 these cities issued 17,513 building permits calling for a total construction cost of \$37,111,326.

NORTHERN CITIES IMPROVE

The ten Washington cities in the survey, taken as a whole, report a 20% increase over 1923 and a 42% increase over 1922. All but two gained over the 1922 record while six of the ten show gains over 1923. A total of 22,794 permits were issued to cost \$44,595,498 in construction.

In California, 60 cities issued 134,982 building permits at an estimated total construction cost of \$400,446,864. This figure is 15% under the total for 1923 but 27% above that of 1922. Exclusive of the Los Angeles group of 15 contiguous municipalities, however, the other 45 California cities show a gain of 1.3% over 1923 and a 21% gain over 1922.

Los Angeles issued 51,134 permits to cost a total of \$150,147,516. This figure is 24% below the record of 1923 but 23% above that of 1922. In the Los Angeles metropolitan area 15 cities issued 68,653 permits totalling \$204,626,117, 19% below 1923 and 32% above 1922. This figure amounts to 41% of the grand total for the 85 Pacific Coast cities comprised in the S. W. Straus & Co. survey.

SAN FRANCISCO CONSTRUCTION GREAT

San Francisco issued 10,472 permits at a total construction cost of \$57,852,973, showing a 24% gain over 1923 and a 27% gain over 1922. In the San Francisco Bay area 14 contiguous municipalities issued 31,689 building permits to cost a total of \$113,690,906, a gain of 18% over the previous year and a gain of 33% over the total of 1922.

In Portland, 15,276 building permits issued during 1924 call for a construction cost of \$29,219,425, a 13% increase over 1923 and a 28% increase over 1922.

Seattle issued 10,774 building permits during the year to cost a total of \$27,279,500. This figure is 18% greater than that of 1923 and 37% greater than the total for the year before.

Salt Lake City, with a 1924 annual total of 1,536 permits to cost \$5,433,215, shows a 20% reduction from 1923 but a 24% increase over the total for 1922.

Oakland issued 12,789 building permits to cost \$31,223,485, a gain of 13% over the total for 1923 and a gain of 27% over the 1922 total.

IN SOUTHERN CALIFORNIA CITIES

Long Beach, with a year's total of 5,177 permits to cost \$20,601,267, shows a reduction of 13% from the 1923 record but an increase of 41% over the total of 1922.



Lighting—A Fine Art



THE men back of this Company are more than designers and makers of lighting fixtures. They are lighting specialists, well qualified by many years of experience to aid in developing the possibilities of lighting as a decorative medium.

Before you design the lighting for a home or a place of business, talk with a representative of this Company. He will submit sketches or arrange for a demonstration.

Forve-Pettebone fixtures are guaranteed.

FORVE-PETTEBONE CO.
Lighting Equipment
818 South Figueroa Street

Batchelder Tiles



A Batchelder Tile store front designed in subdued tones of reds, blues and greens, simulating the color effects of a Persian rug. These colors are enhanced by more positive notes of mosaic with glazed tile units to afford a contrast of textures. The entire effect is unique in its rich and varied contrasts of color and design.

BATCHELDER-WILSON COMPANY
2633 ARTESIAN STREET, LOS ANGELES



Lake on San Jose Estate of Mr. W. H. Lutz

THE estate of W. H. Lutz of San Jose was planned and designed to harmonize with natural surroundings and architectural styles.

MACORIE-MCLAREN COMPANY
LANDSCAPE ENGINEERS and GENERAL NURSERYMEN
SUITE 301 PHELAN BLDG., SAN FRANCISCO
DOUGLAS 4442

San Diego made a substantial building record in 1924 with 6,290 permits issued to cost \$13,529,706. This shows a gain of 11% over the 1923 record and a gain of 31% over that of the previous year.

Pasadena reports an annual total of \$12,040,446 for 3,654 building permits issued, a 4% gain over the 1923 total and a 27% gain over 1922.

Glendale issued 2,817 building permits during the year to cost \$10,175,311, a 1% increase over the previous year's total and a 61% gain over the record of 1922.

Berkeley's record for 1924 was 3,562 permits at a total estimated cost of \$9,369,027. This figure is 17% greater than the 1923 total and 66% greater than the 1922 total.

TACOMA SHOWS INCREASE

Tacoma made a marked advance in 1924 with 3,876 building permits issued to cost \$8,539,035, a gain of 55% over 1923 and 96% over 1922.

Santa Monica issued 2,411 permits at a total cost of \$8,260,381, which marks a gain of 39% over 1923 and a gain of 113% over 1922.

Spokane's total for 1924 was 2,438 permits to cost \$3,296,388, which shows a 32% increase over the previous year and a 3% gain over 1922.

San Bernardino issued 1,336 permits during the year, to cost \$3,762,123, a 62% gain over the total for 1923 and a 70% gain over that of 1922.

Stockton's 1924 record of \$4,163,012 for 1,246 permits issued shows an increase of 6% over the 1923 total and 32% over 1922.

KLAMATH FALLS SETS RECORD

Klamath Falls shows the highest ratio of increase of the entire list of 85 cities in the S. W. Straus & Co. building survey for the year. This city issued 513 permits to cost \$1,682,779, a gain of 343% over 1923 and of 460% over 1922.

Eugene's total of 663 permits at a cost of \$2,714,715, shows the second highest ratio of increase, 138% over 1923 and 183% over 1922.

Venice issued 1,442 permits at a cost of \$3,108,632, showing a gain of 25% over the total for 1923 and a gain of 110% over that of the year before.

San Jose reports a substantial 1924 record of 1,101 permits issued, to cost \$3,959, a gain of 44% over the 1923 record and a gain of 101% over 1922.

Phoenix issued 1,013 permits, to cost \$1,904,079 during the year, a 5% gain over 1923 and an 8% gain over the year before.

Tucson issued 622 permits at a cost of \$1,886,725, showing a 31% increase over the record for 1923 and a 75% gain over the previous year.

City	Building Permits Issued During 1924		Percentage of + (gain) or - (loss)	
	Number	Cost	1923 to 1924	1922 to 1924
Los Angeles	51,134	\$150,147,516	- 24	+ 23
San Francisco	10,472	57,852,973	+ 24	+ 27
Seattle	10,774	27,279,500	+ 18	+ 37
Portland	15,276	29,219,425	+ 13	+ 28
Oakland	12,789	31,223,485	+ 13	+ 27
Tacoma	3,876	8,539,035	+ 55	+ 96
Salt Lake City	1,536	5,433,215	- 20	+ 24
Long Beach	5,177	20,601,267	- 13	+ 41
Spokane	2,438	3,296,388	+ 32	+ 3
Sacramento	4,314	7,666,768	- 20	- 17
San Diego	6,290	13,529,706	+ 11	+ 31
Fresno	1,347	1,645,488	- 72	- 77
Berkeley	3,562	9,369,027	+ 17	+ 66
Pasadena	3,654	12,040,446	+ 4	+ 27
Stockton	1,246	4,163,012	+ 6	+ 32
Glendale	2,817	10,175,311	+ 1	+ 61
San Jose	1,101	3,959,000	+ 44	+ 101
Ogden	369	1,926,050	+ 24	+ 89
Phoenix	1,013	1,904,079	+ 5	+ 8
Everett	1,701	1,741,353	+ 19	+ 151

ONLY ELEVEN SIZES—STEEL REINFORCING BARS

As a result of a conference held at the Department of Commerce in Washington the following recommendation was made, relative to the manufacture, distribution and use of Steel Reinforcing Bars—round and square:

"In accordance with the unanimous action of the joint conference of representatives of manufacturers, distributors and users of square and round steel reinforcing bars, the United States Department of Commerce, through the Bureau of Standards, recommends that the recognized sizes of square and round steel reinforcing bars, in terms of cross sectional area, be reduced to the following:

Size In Inches	Area in Square Inches
1/4 Round	.049
3/8 Round	.110
1/2 Round	.196
5/8 Round	.250
3/4 Round	.307
7/8 Round	.442
1 Round	.601
1 1/8 Round	.785
1 1/4 Square	1.000
1 1/2 Square	1.266
1 3/4 Square	1.563

It is further recommended that this reduced list of sizes become effective as applying to new production January 1, 1925, and that every effort be made to clear current orders and existing stocks of the eliminated areas before March 1, 1925."

This recommendation has received practically the unanimous acceptance by manufacturers, distributors and users throughout the entire United States.

At a recent meeting of the Concrete Reinforcing Institute, made up of members of the Reinforcing Bar Interests of the United States, these recommendations were accepted.

Another step forward to more simplified and economical building has been attained.

All industries have agreed to hereafter produce, distribute or use only the eleven sizes of steel reinforcing bars mentioned in the above recommendation.

This was accomplished through the untiring efforts of Division of Simplified Practice of the Department of Commerce at Washington.

* * *

BRICK PRODUCTION HIGHER

Not only is brick production at its highest level in America, but bricklayer productivity also is at a new record. The U. S. Department of Labor finds that the average number of brick laid per day by the craftsmen in typical cities is 1364, which is the largest production attained since the introduction of modern architectural requirements in brick-work.

* * *

PAINTING FOR CLIFT HOTEL

A. Quandt & Sons have been awarded the painting contract for the new 17-story Clift Hotel, San Francisco, by the P. J. Walker Co.; Schultze & Weaver, Architects.

* * *

BASS-HUETER CONFERENCE

Branch managers of the Bass-Hueter Paint Co., from all parts of the Pacific Coast, will assemble in San Francisco February 12-16, for their annual conference, which will be followed by a meeting of the Bass-Hueter salesmen February 16 to 18.

* * *

STEPHEN CHILD ELECTED

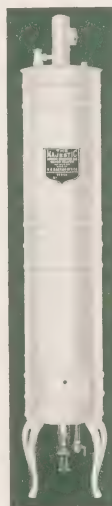
Stephen Child, landscape architect of San Francisco, has been elected president of the Pacific Coast Chapter of the American Society of Landscape Architects.



Model No. 15

Is but one of a most complete line of Haws' Sanitary Drinking Fountains, devised to meet the special needs of architects after years of practical study of their requirements. A complete catalog, or the benefit of our specialized study, yours for the asking

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THE MAJESTIC AUTOMATIC HOT WATER HEATER

*More abundant hot water
at less cost.*

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with known qualities for
service and durability.*

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LOS ANGELES

A First Class Hotel at Moderate Rates

The Alexandria has been praised by travelers from all parts of the world for the magnificence of its appointments, the comfortable and thoughtful service afforded guests, and for the excellence of its meals.

Rates per Day, European Plan

		Single	Double
The Center of	120 rooms with running water	\$2.50 to \$4.00	\$4.00 to \$6.00
THEATRES	220 rooms with bath	3.50 to 5.00	5.00 to 7.00
BANKS	160 rooms with bath	6.00 to 8.00	8.00 to 10.00
SHOPS			

Also a number of large and beautiful rooms and suites, some in period furnishings with grand piano, fire-place and bath, \$10.00 up.

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RANCHO GOLF CLUB
available to all guests.

HAROLD E. LATHROP, *Manager*



No other Hotel in the World Offers Such Varied Attractions as

The AMBASSADOR

LOS ANGELES

THE GREAT HOTEL THAT SEEMS LIKE HOME

All guests have
the privilege
of the Rancho
Golf Club.

Tune in any
night on KNX
to hear the
Cocoanut Grove
Orchestra or
Sunday Concerts.

TWENTY-SEVEN acre park and play grounds, open-air plunges, tennis courts, miniature golf course on grounds, motion picture theatre and 35 smart shops. Famous Cocoanut Grove for dancing. Riding, hunting and all sports. Varied entertainment for guests every day and evening.

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The Ambassador, Atlantic City
The Ambassador, Los Angeles

Ambassador
Convention
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VOLUME XXVII

SAN FRANCISCO · MARCH · 1925

NUMBER THREE

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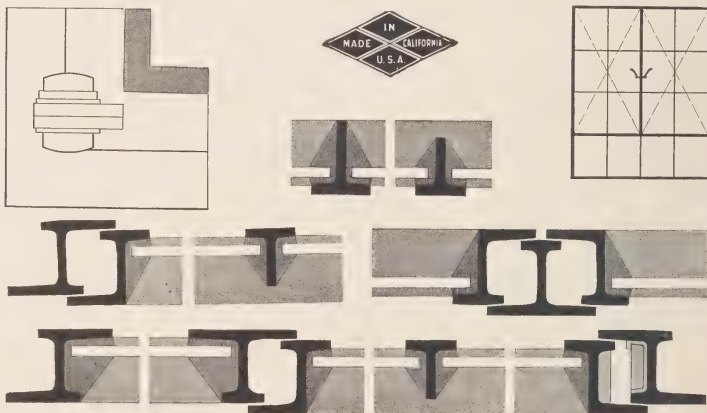
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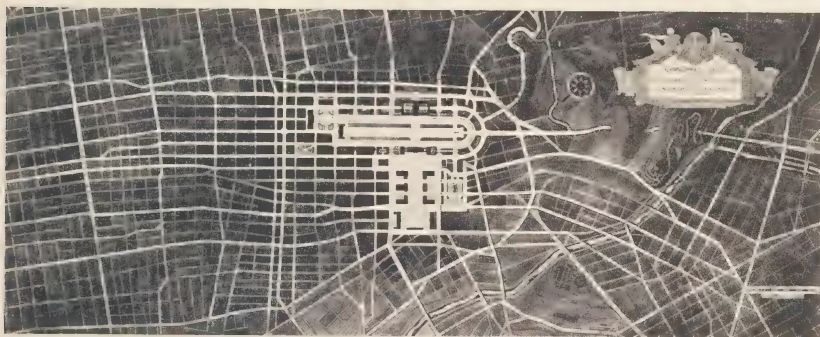


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VOLUME XXVII · SAN FRANCISCO · MARCH, 1925 · NUMBER THREE



RELATION OF CIVIC CENTER TO MAJOR STREET SYSTEM, LOS ANGELES

THE ADMINISTRATION CENTER IN LOS ANGELES

BY S. P. TROOD



LOS ANGELES is to have a Civic Center unsurpassed in dignity and beauty by the accomplishments of any great city of the world if the plans laid out by the Allied Architects Association of Los Angeles are accepted by the Los Angeles County Board of Supervisors and the Los Angeles City Council. The drawing up of the plans required eleven months of intensive study on the part of the seventy architects who comprise the Association. During the preparation of these plans nearly a thousand sketches were submitted by the various architects, and the best and most practical features of each of these sketches were adapted to the final design. The work has been a labor of love on the part of the Association, which, under its contract with the city and county, receives a nominal fee of \$1 for its work.

The Bunker Hill section, now a barrier to traffic, will, under the design submitted for approval, be transformed into a great park with a mall nearly a mile in length through its central axis. This mall will be fringed with sites

for buildings of a cultural and semi-public nature.

This Bunker Hill district has long been an impediment to the progress of Los Angeles. In former days the business area of the town centered close to the east side of the hill, but as Los Angeles has grown the business district has been forced to the southward and westward, leaving the Bunker Hill area a potential slum district, made up of dingy old buildings and apartment houses of the cheaper class; an eyesore in the heart of the city. Transformed according to the plans of the Allied Architects Association, it will become truly a beauty spot.

Through traffic will be accommodated by additional tunnels to be cut through the hill, while pleasure motors will use the wide, slightly graded boulevard through and around the park on the crest of the hill. Thus a new approach to the business area of the city will be opened to the communities lying to the north and northeast of Los Angeles, and the necessity of passing through the congested districts will be eliminated. All of this boulevard system has been planned to conform with the carefully developed plans of the Traffic Commission of the city and county.

Extending eastward from Bunker Hill to Los Angeles Street, and bounded on the north and south by Temple and First Streets, will be the administration buildings of the city, county, state and federal governments, grouped about a large plaza to be known as El Pasco. To the north will lie the old Los Angeles Plaza and Mission Church, unchanged in themselves, but with their surroundings beautified. The plans, which do not specifically describe the buildings to be erected in the Civic Center, suggest that the buildings fronting on the old Plaza be of low, Spanish type, preserving an old-world setting which will recall the days when California was a colony of Spain.

The plan, in its entirety, will require many years before completion, and will be developed as funds become available, at no time proving burdensome to the tax-payer. Most of the land to be developed is now "dead" property, and can be acquired by the city and county at a low figure. Thus buildings and improvements will be undertaken as the need for them arises, and the expenses will be distributed over a period of years.

The engineering problems involved are simple, and comparatively inexpensive. The establishment of the park on Bunker Hill will be carried out by cutting and filling, while the new, easy grades specified can be established at the same time.

The fathers of this plan, the Allied Architects Association of Los Angeles, is a body composed of seventy of the most prominent architects of Los Angeles, who organized the first week of July, 1921, as an "Association of professional men to provide the municipal, county, state and national governments an opportunity of obtaining the highest expression of architecture in public buildings and structures at the least possible cost." The idea and the ideals of this organization are best expressed in the by-laws of the Association.

Membership in this organization is open only to architects who are in sympathy with the ideals of the Association, and the opportunities which it affords to render public service. The requirements of membership are embodied in the by-laws as follows:

"The paramount purposes of this Association is to advance the art of architecture, and by professional co-operation and collaboration of all its members, to secure for and to provide municipal, county, state and national governments with the highest and best expression of the art of architecture in the designing, planning and construction of public buildings, structures and improvements at the least possible cost. It is not intended that this Association shall accept or perform architectural services for private individuals, firms or corporations; but this shall not be deemed to prevent the Association from rendering any of such services to its own members."

"Any architect who, because of his ability and qualifications has advanced the art and profession of architecture and thereby is especially fitted to render professional services for public welfare, is eligible as a member of this Association."

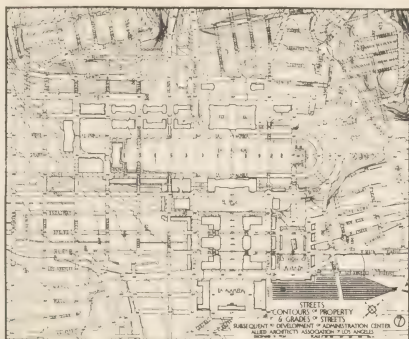
The membership fee has been fixed at the sum of one hundred dollars in order that cost might never become a barrier to any architect wishing to join the body. The Association requires the personal services of its members, not their money.

The task undertaken by the Association, of which Edwin Bergstrom is president, and Harwood Hewitt is secretary, in preparing the plans for the Civic Center, was not an easy one. At the outset their work was delayed by reason of the fact that the Association was not supplied with the maps and contours of the territory, as well as other essential basic data until late in April, 1923, two months after it was given the contract to prepare the plans. Upon the receipt of these data, a program was prepared by the Association, and its members were asked to submit sketches embodying their ideas as to the best solution of the problem. From these first rough sketches the completed plans were evolved, after months of consideration and study.

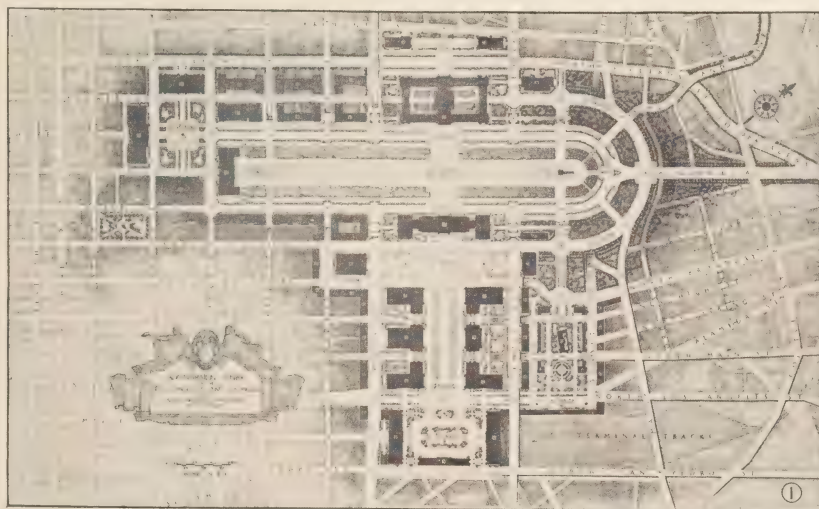
Many meetings of the organization were held, at which representatives of the city and county, and of the principal civic organizations, were present. Aside from these general meetings, the directors of the Association were in practically continuous session, considering various features of the plan.

Conferences with various county and city officials revealed many physical and sentimental considerations which could not be disregarded. The building sites had to be located so they would be efficient from an administrative standpoint, yet it was imperative to have a plan which would provide for the future, and which would be capable of gradual development.

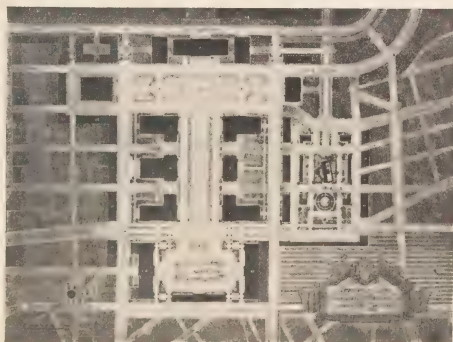
The arrangements for traffic management were carefully studied, and the plan eventually adopted was accepted only after every other conceivable method had been tried and rejected. The struggle with the problem was long and weary, but never did the members of the Association lose heart. Always they were reaching for the best, the most economical, and the most practical. Last month the completed plans were submitted to county and city officials. If adopted, Los Angeles will in future years possess a Civic Center famed throughout the world, a thing of beauty and a joy forever. Her traffic congestion will be relieved, and her government buildings located in suitable surroundings.



CONTOUR MAP



GENERAL PLAN



ADMINISTRATION
CENTER PLAN.
LOS ANGELES, CAL.
PREPARED BY
THE ALLIED ARCHITECTS
ASSOCIATION

PLAN OF
ADMINISTRATION
GROUP PROPER



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THE NEW SAN FRANCISCO CHRONICLE BUILDING



THE San Francisco Chronicle has moved into a new home at Fifth and Mission Streets, in a building planned especially for the purposes of a great newspaper. It is no longer possible to produce a great metropolitan newspaper in anything but a special manufacturing plant. The operations have become so complex, the processes so numerous and technical, the number of employees so great, the sheer bulk of paper and other materials handled so huge, that if everything is to be managed efficiently the whole must be carried out in a building designed specially for that purpose.

The Chronicle plant occupies the entire block between Mission and Minna, Fifth and Mary Streets.

Every recent production plant built by great newspapers in America, has, wherever it was possible, been designed to put all the processes on as few floors as possible.

The Chronicle's new home is of reinforced concrete, with three stories above the street level and a basement below.

Each floor is 265 feet in length by 160 feet in breadth. This gives each story a total floor area of 42,400 square feet.

The architecture is of the style termed industrial Gothic, a form admirably adapted, as the pictures show, to give beauty to a structure designed for a factory.

The principal facade and the entrance to the building are on the Mission Street side. The details of this design have followed examples of the best Sclastic Gothic architecture. Thus a picturesque effect is obtained that is particularly appropriate to a newspaper plant, typifying the romance always associated in the public mind of the obtaining of news and the creating of a story.

Details of the exterior are rich in the legends of press work, plaques showing the old type printing presses, printers' devils, type making, etc.

The exterior material is of cast stone in a warm grey color.

Vertical Gothic lines lead the eye up and up to the beautiful open tower at the corner of the building, the main architectural feature.

The Gothic picturesqueness is carried into the Main Office Lobby where groined stone vaults and walls lined with variegated marbles and floors of marble mosaic in rich pattern give additional notes of romance and charm.

The Business Office on the first floor is likewise richly treated with stone arches, paneled ceilings, half timber walls and marble floor; carrying here also the spirit of picturesque charm.

With the exception of the paper supply, the Chronicle's entire plant is on three floors, all related operations on the same floor.

The third floor is typical. This carries all the operations of manufacturing the newspaper, with the exception of the press work and the rotogravure department.

A little more than half this floor is devoted to the business and editorial departments.

The offices of the business departments extend along the entire Fifth Street side; those of the editorial departments along the Mission Street side.

The private office of the proprietor and publisher, Mr. de Young, is just to the right of the corner tower, in a position corresponding to that occupied by Mr. de Young's private office in the old Chronical building at Kearny and Market Streets.

Incidentally, it may be said that this famous present office of Mr. de Young, celebrated for its beautiful fittings, has been moved to the new building.

Mr. de Young's private offices are flanked by those of his chief executives, and, in the tower, a lunchroom for executives.

Outside of the executive offices the entire space devoted to the editorial department is, in effect, one vast room, with merely seven-foot glass partition offices for special editors and the library. Much the same arrangement prevails in the business departments.

The Mary Street and Minna Street sides of the third floor have, in common with all three floors, factory lighting. The art room and engraving-room occupy the Mary Street side. The composing room, taking up nearly a quarter of the entire floor, and the stereotype room, face Minna Street.

The engraving room adjoins the art room, where its work originates. The composing room is straight back of the news room, with a directly connecting passage. On the Fifth Street side the composing room connects directly with the advertising department. Thus copy, both advertising and news, reaches the typesetters by the shortest possible routes.

In turn again, the composing room adjoins the stereotype room, where, from the type and engravings, matrices are made and the metal half-cylinders cast, from which the printing is done by the presses.

With these plates we leave the third floor by a rapid elevator to the presses.

From the presses again operations proceed on a straight line. As the finished papers rush from the presses they are caught up by automatic conveyors and carried to the mailers' benches in the huge mail room on the second floor.

As the mailers complete their bundles they drop them on other continuous belts, which carry the papers to chutes leading to automobile delivery trucks waiting on the first floor below to whirl The Chronicle away to the carriers, the Post-office and the trains and boats.

This, it is hardly necessary to point out, is strictly a modern factory arrangement, carrying all operations forward on the straight line of greatest efficiency and with the fall of gravity from the source of materials to the delivery point of the finished product.

In the corner at Fifth and Mission Streets is the public business office.

On the Fifth Street side, back of the public business office in the new building, is the truck space, where motor vans receive the bundles of papers from the mail room above. Here also are various offices and storerooms connected with the distribution of The Chronicle.

Back of everything on the first floor stands the long line of giant presses, extending almost the entire length of the rear wall and upward to the ceiling of the second story.

It is this press line, therefore, which explains the whole building.

On the second floor, in the tower corner, and in close connection with the great mail room, are the offices of the circulation department, bookkeepers, and room for various subsidiary functions.

But one-quarter of the entire space of the second floor is given over to the processes of rotogravure.

A word more about the lighting of this extraordinarily up-to-date plant. Open streets are on every side of the building. The character of the facade on Fifth Street and Mission Street leads itself to ample window space. The

(Concluded on page 50)



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Detail of Residence, Radnor, Pa., Howard Shaw, Architect

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ABOVE—EDITORIAL ROOM; BELOW—PRIVATE OFFICE OF THE LATE M. H. DE YOUNG, SAN FRANCISCO
CHRONICLE BUILDING, WEEKS & DAY, ARCHITECTS



COURT, TOWARD EL PASEO—"STREET IN SPAIN," SANTA BARBARA, CALIFORNIA

A Nation-Wide Campaign

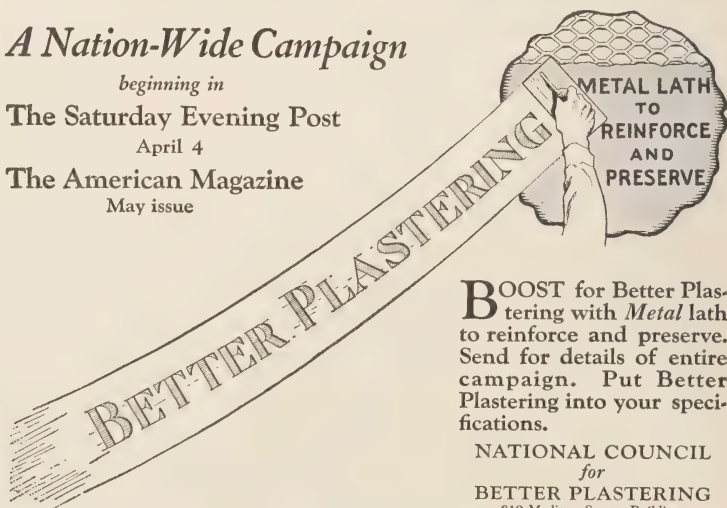
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THE "STREET IN SPAIN," SANTA BARBARA, CALIFORNIA

✧ BY HARRIS ALLEN, A. I. A. ✧



SANTA BARBARA visitors can not but be impressed by the unique group of buildings which are known as "The Street in Spain." This reproduction of the early days of California, when the traditions of the Spanish mother-country ruled the life of its distant colony, is due to the public-spirited appreciation of Mr. Bernard Hoffman and the creative imagination of the late James Osborn Craig, architect.

The original hacienda of Don Jose Antonio de la Guerra Y Noriega, Commandante under Spain of Santa Barbara and the surrounding district, was secured, with an arrangement whereby one wing is kept as a home for his two surviving descendants for the duration of their life. This old mansion was renovated (with sympathy and intelligence, you may be sure) and its garden walled in from the street. Back of it, in the center of the block, a large court was planned with surrounding buildings and access from the main streets on all four sides. A second court, known as "El Paseo," is some-

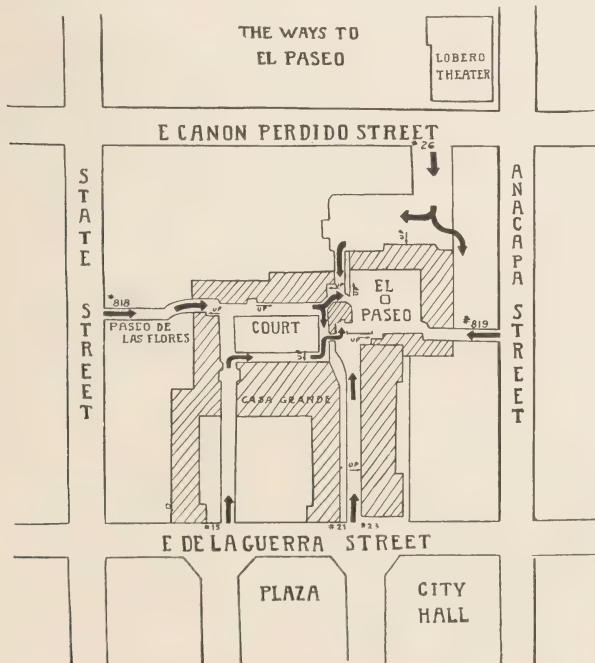
what smaller and treated—and used—as the courtyard or patio of an inn, covered by awnings stretched across between the walls when the hot Santa Barbara sun is shining. For much of the year this outdoor cafe provides a delightful and distinctive feature of Santa Barbara life. A glazed loggia at one side of the Patio serves for inclement weather or for special functions.

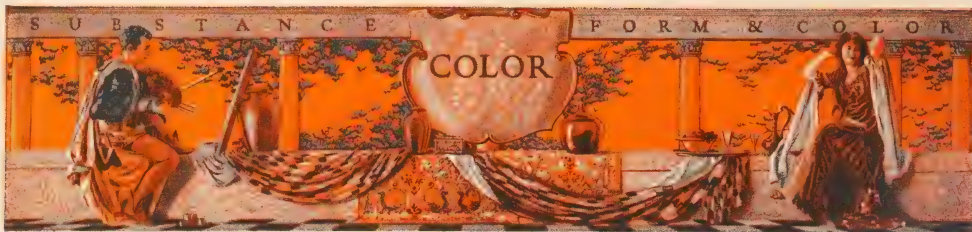
The views published herewith give a good idea of the charming architectural treatment. They can not convey the full force of the old world atmosphere, the fascination of these quiet sunny open spaces with cool shadows, of broad white walls with green turf below and red tile over, of balcony and loggia and grille.

It is planned eventually to build another court which will carry the same traditional flavor through to Canon Perdido Street.

Mr. Hoffman, in building what is virtually a monument to James Osborn Craig, has given something to Santa Barbara beyond money and beyond price.

The "Street in Spain" has doubtless played no small part in bringing about the determination to keep alive in Santa Barbara the spirit of California's golden traditions of romance and beauty.





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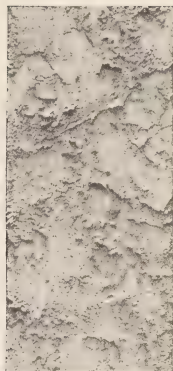
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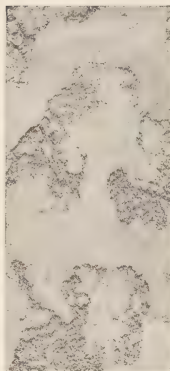
Atlas White
Portland Cement



ABOVE—"STREET IN SPAIN" FROM DE LA GUERRA STREET; BELOW—EXIT FROM COURT TO DE LA GUERRA STREET
SANTA BARBARA, CALIFORNIA, JAMES OSBORN CRAIG, ARCHITECT, PHOTOGRAPH BY J. WALTER COLLINGE



ENGLISH COTTAGE



ITALIAN



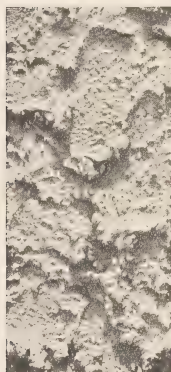
COLONIAL



GOTHIC



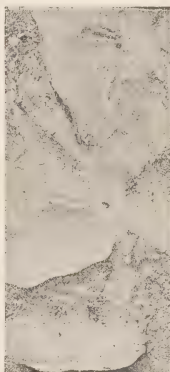
ITALIAN COTTAGE



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The Portland Cement Stucco textures here shown are taken from photographs of actual stucco jobs. Any competent workman in the plastering trade can reproduce these beautiful, permanent and economical finishes.

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PASSAGE FROM DE LA GUERRA STREET TO COURT "STREET IN SPAIN" SANTA BARBARA, CALIFORNIA
JAMES OSBORN CRAIG, ARCHITECT, PHOTOGRAPH BY J. WALTER COLLINGE

 *The Architects*
who have specified
Sierra Hydrated Lime
will never go back
to slaked lime 

Because in actual practice they have proved Sierra Hydrated Lime cannot “pop,” will pass through a screen 200 mesh fine; is positively the whitest and is not as expensive as most good barreled lime

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W E S H I P A N Y W H E R E O N S H O R T N O T I C E



"STREET IN SPAIN" FROM COURT TO DE LA GUERRA STREET, SANTA BARBARA, CALIFORNIA
JAMES OSBORN CRAIG, ARCHITECT, PHOTOGRAPH BY J. WALTER COLLINGE

Announcing A New Wall

*that is 18
years old!*

It's new to the Pacific Coast—but back East they've built walls with Bishopric Base for 18 years! And they've found Bishopric-built walls to be stronger—permanent—better-looking—and vastly more economical. Now, Bishopric Base is manufactured in a large Los Angeles factory—and Western buildings can now have better walls at lower cost. Read how—

Build Stronger Walls this Easy Way

Here is an economical, easier way to build stronger, sag-proof walls—

Over the studding (framework of the building) place a roll of Bishopric Base.

Nail it tight. Easy!

Apply Cement and It Locks!

The cement fills in the crevices behind the beveled wooden strips—packs firmly up against the moisture-proof, asphalt-covered fibre board and forms a dovetail, the best mechanical key known.

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No danger of buckling or sagging. It can't move! Now you have a permanent wall—heat-proof—cold-proof!

Stronger than Walls with 1 Inch Sheathing!

In better-built homes, they use one-inch sheathing for strength and insulation, but the Asphalt Mastic covering on Bishopric Base provides even better insulation, and laboratory tests have proved Bishopric to be much stronger than 1-inch sheathing. So use Bishopric Base for your building and get the benefits of the most expensive wall construction at a fraction of the cost!!

Used by Leading Builders for 18 years

Back East they use millions of rolls of Bishopric Base for inside and outside walls. Architects and contractors say, "Nothing else so good." It keeps buildings warm in winter

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Now the Western factory is manufacturing Bishopric Base—compressing selected strips of beveled lumber into a heavy fibre board coated with Asphalt Mastic—forming what is recognized as the best mechanical key on the market. Scientific laboratory tests—and the test of 18 years' actual use all over America—have proved Bishopric Base to be stronger by far than backings generally used.

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You must have solid walls. Build with Bishopric Base and you save the cost of sheathing and extra studding. Yet the complete job costs no more than when other plaster or stucco bases are used. Send coupon for free sample and convincing booklet. All building material dealers can furnish Bishopric Base. Satisfaction and service assured by factory—
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Bishopric Base

SEE

HOW

IT

LOCKS

THE

CEMENT

"For best results we recommend 18-gauge wire netting to reinforce the cement"



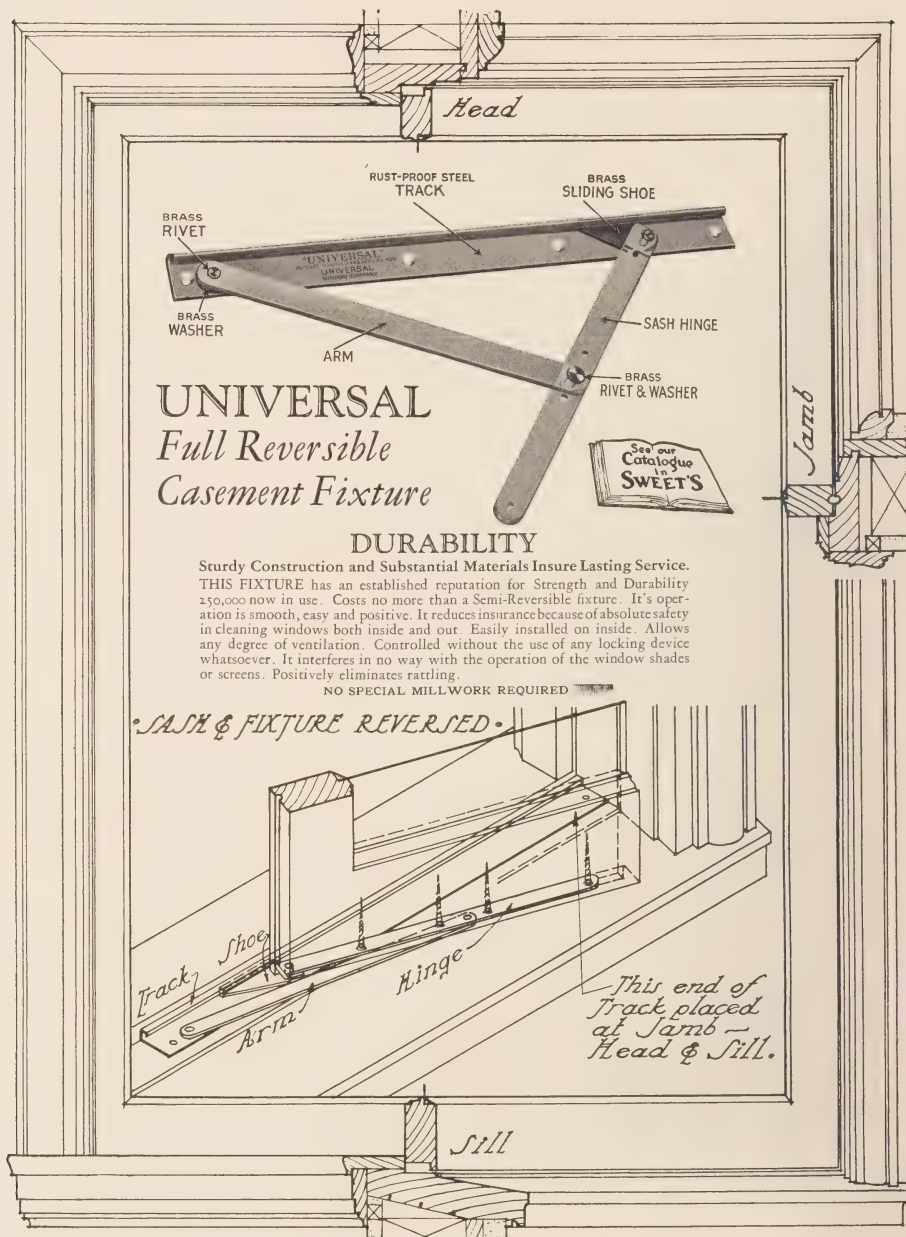
COURT
LOOKING TOWARD
STATE STREET
"STREET IN SPAIN"
SANTA BARBARA
CALIFORNIA
JAMES OSBORN CRAIG
ARCHITECT
PHOTOGRAPH BY
J. WALTER COLLINGS



COURT, LOOKING TOWARD CANON PERDIDO STREET "STREET IN SPAIN" SANTA BARBARA, CALIFORNIA
JAMES OSBORN CRAIG, ARCHITECT, PHOTOGRAPH BY J. WALTER COLLINGE



EL PASEO—"STREET IN SPAIN," SANTA BARBARA, CALIFORNIA, JAMES OSBORN CRAIG ARCHITECT, PHOTOGRAPH BY J. WALTER COLLINGE



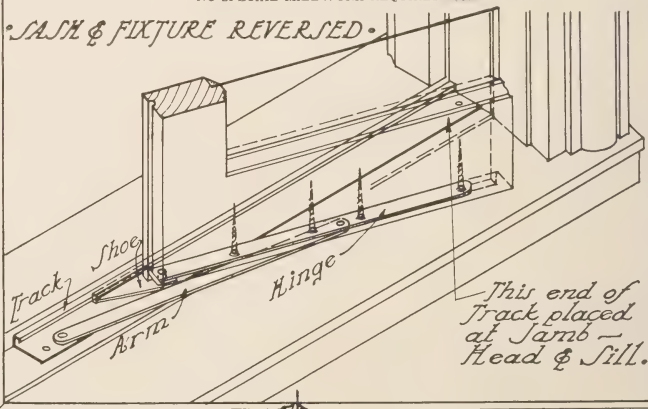
UNIVERSAL Full Reversible Casement Fixture

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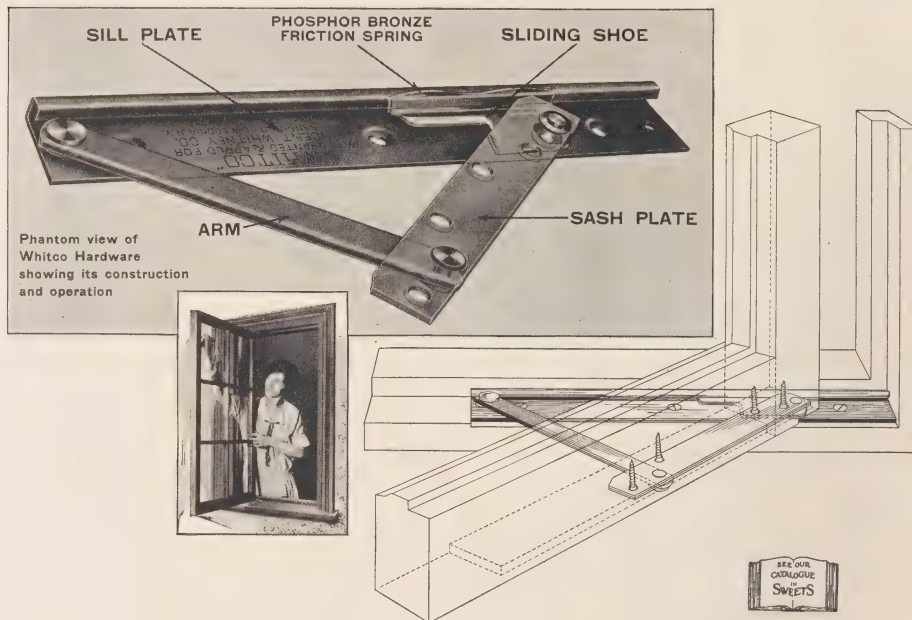
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CORNER OF COURT TOWARD CANON PERDIDO STREET "STREET IN SPAIN" SANTA BARBARA, CALIFORNIA
JAMES OSBORN CRAIG, ARCHITECT, PHOTOGRAPH BY J. WALTER COLLINGE

STANDARDIZE ON WHITCO HARDWARE FOR CASEMENTS AND TRANSOMS



WHITCO—The Easy Hardware

WHITCO is the simplest casement and transom hardware:

For the architect to specify.

For the contractor to figure on.

For the carpenter to install.

One size fits all sash.

WHITCO can be applied to a single sash, a pair of sash, or to multiple sash in wide openings without mullions.

WHITCO is ideal for transoms.

A set consists of two pieces, one the reverse of the other.

Any set may be used to swing a sash either to the right or to the left.

The detail above shows the application of WHITCO to the bottom of a casement sash swinging out and to the left.

Turn the page upside-down and you see its application at the top of a casement sash swinging out and to the right.

Turn the page sideways and you will see it on one side of a transom swinging in from the top or out from the bottom.

Could anything be simpler—or better?

In specifying casement hardware, just say "WHITCO." In ordering just say how many sash. There is nothing more to do. No special sash or frame detail is required. No special finish need be considered, as WHITCO is entirely concealed.

We shall be glad to send full information regarding Whitco Hardware on request.

Retail price, per set in
Solid Brass . . . **\$2.25**

In Rust-Proofed Steel
(Brass trimmed) **\$1.75**



We protect you absolutely. Whitco Hardware is sold through the hardware trade only.

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ENTRANCE TO UPPER STORY—EL PASEO "STREET IN SPAIN" SANTA BARBARA, CALIFORNIA
JAMES OSBORN CRAIG, ARCHITECT, PHOTOGRAPH BY J. WALTER COLLINGE



THE same distinction which Kohler Enameled Plumbing Ware brings to fine bathrooms is conferred upon kitchens where Kohler sinks are installed.

Kohler sink designs combine utmost practicality with exceptional grace and beauty. There are styles for every requirement—for the large kitchen or the small: for the job where there is ample latitude as to cost, or that which calls for the strictest economy.

But, no matter what the pattern, there is only one kind of enamel—that hard, durable, uniform, immaculately white covering into which, as a guaranty of premier quality, we always fuse the name “Kohler” in faint blue lettering.



The Public School at Kohler

It is no ordinary school. But Kohler is no ordinary village. We are as proud of Kohler as we are of Kohler enameled plumbing ware and private electric plants

Kohler Co., Founded 1873, Kohler, Wis. Shipping Point, Sheboygan, Wis.
BRANCHES IN PRINCIPAL CITIES

KOHLER of KOHLER

Enameled Plumbing Ware



ABOVE—ENCLOSED LOGGIA, EL PASEO; BELOW—PATIO, EL PASEO "STREET IN SPAIN" SANTA BARBARA, CALIFORNIA
JAMES OSBORN CRAIG, ARCHITECT, PHOTOGRAPH BY J. WALTER COLLINGE



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INTERIOR FINISHES

For a wall finish
of lasting beauty
specify

Hill, Hubbell & Co's "Perma-Light"

Made in Gloss, Flat or Eggshell



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RESIDENCE OF
MR. TRIGG GARNER
LOS ANGELES
CALIFORNIA
ARTHUR KELLY
ARCHITECT

Plans on Page 42



No. 150—Seven-Foot Buffet

Davis Hardwood Company

Manufacturers and Dealers in
Hardwood Lumber, Doors, Mouldings and Trim

Bay and Mason Streets, San Francisco

Made Throughout of Seasoned Philippine Satinwood or Beautiful Southern Red GUM

Quantity production makes it possible to sell this magnificent buffet at a low price. No hardware—unglazed. Special Sizes and Patterns made to order.

Cabinet work, mouldings, etc. furnished in the various Philippine Hardwoods or Beautiful Southern Red GUM.

Our No. 100 Door shown below is a Solid Front Door made of genuine Siamese Teak or Philippine Satinwood. 1 3/4 in. thick—Height 6 ft. 8 in.—Width 3 ft. or 3 ft. 6 in.

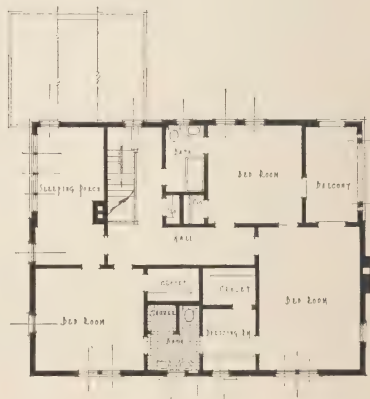
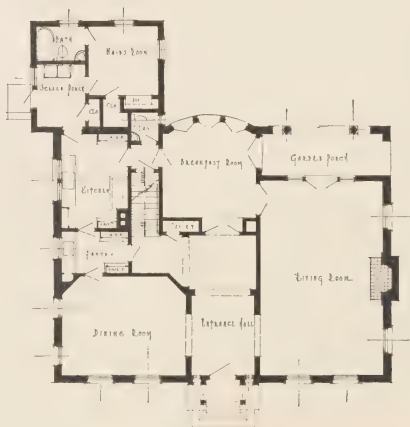
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Davis
Gold Medal
Solid
Hardwood
Doors

Send for
Complete
Catalogue



No. 100



FLOOR PLAN—RESIDENCE OF MR. TRIGG GARNER, LOS ANGELES, CALIFORNIA, ARTHUR KELLY, ARCHITECT

EDITORIAL

The National Exhibition

The most important and comprehensive exhibition of Architecture and the Allied Arts ever held in the United States will be produced in New York in April, at the Grand Central Palace, under the auspices of the American Institute of Architects and the Architectural League of New York.

At the same time the A. I. A. will hold its 58th Annual Convention in New York.

Each Chapter will be allotted a limited amount of wall space. Arrangements are now being made for representation from the Far West, and the two California Chapters are planning a certain amount of uniformity in the presentation of their exhibits, which will add much to their effectiveness. For the credit of this part of the country, where so much architecture that is creditable is being produced, architects will be expected to offer the best work of their offices. The Chairmen of the Committees in charge are, for the San Francisco Chapter, Sylvain Schnaitacher (Regional Director); for the Southern California Chapter, David C. Allison. From them may be procured all necessary information; exhibits are not limited to the work of Institute members.

* * *

Not Open to Americans

COMPETITION FOR THE SELECTION OF A PLAN WITH A VIEW TO THE CONSTRUCTION OF A CONFERENCE HALL FOR THE LEAGUE OF NATIONS AT GENEVA.

The League of Nations will shortly hold a competition for the selection of a plan with a view to the construction of a Conference Hall at Geneva. The competition will be open to architects who are nationals of States Members of the League of Nations.

An International Jury consisting of well-known architects will examine the plans submitted and decide their order of merit.

A sum of 100,000 Swiss francs will be placed at the disposal of the Jury to be divided among the architects submitting the best plans.

A programme of the competition will be ready in February, 1925, and will be despatched from Geneva so that Governments and competitors may receive copies at approximately the same date. Copies for distant countries will therefore be despatched first.

Elimination of Waste

The United States Department of Commerce has issued a pamphlet on the Elimination of Waste (Govt. Printing Office, Washington, D. C., Price 10 cents), which explains and summarizes to date the work done by the Division of Simplified Practice.

Covering a great variety of industries and manufactures, there is much of their accomplishment of direct concern to the building industry, and the possibility of further results in the direction of economy.

This need not be considered as tending to "drab uniformity," although such might be the case if carried to an unintelligent extreme; but by standardizing component parts so as to be interchangeable, more combinations may be permitted. And this necessarily does not apply to any great extent to what is purely handicraft.

The gains to the public of better prices, better quality (through reduction of manufacturing expense and consequent concentration on better design), quicker deliveries, stabilizing production and employment, decreasing litigation, reducing the element of indecision both in production and utilization, making repairs easier, all have great significance.

A striking example of this simplification is shown in the adoption of a standard electric attachment plug, when but a few years ago there were 37 different varieties, no two interchangeable.

The reductions in number of varieties of some building materials may be quoted: pavingbrick, from 66, to 11; metal lath, from 125, to 24; hollow building tile, from 36, to 19; hot water storage tanks, from 120, to 14; builders' hardware, varying from 24 to 71% reduction.

* * *

An Oversight

Mr. G. A. Applegarth requests us to correct an unintentional oversight in the December, 1924, issue of the *PACIFIC COAST ARCHITECT*, in not crediting Mr. Henri Guillaume, of Paris, France, as associate with Mr. Applegarth in the original architectural design of the California Palace of the Legion of Honor, San Francisco.

New
Hall of Justice
Building

Los Angeles - California



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GRANITE

has won its high recognition by its uniform high quality. RAYMOND GRANITE runs to sample every time. It is fine of texture and perfect in coloring. That's why it has been selected for such buildings as the New Hall of Justice, Los Angeles; California State Building, San Francisco; Savings Union Bank & Trust Company of San Francisco; San Francisco Postoffice, University of California Library and the new Standard Oil Building, San Francisco

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Extra strength
that yields a higher
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because of its light
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These two "well-earned
increments" of Quality,
you secure without extra
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**Old Mission
Portland Cement**
"Sound as a Bell"



Our Wet Process permits
perfect control of the
mix, therefore uniform-
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Main Office, Standard Oil Building, San Francisco
Plant, San Juan, California

Capacity
8000 Sacks Daily
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SAN FRANCISCO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS MONTHLY BULLETIN

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NEXT MEETING

THE next meeting will be held in the rooms of the San Francisco Architectural Club, 77 O'Farrell Street, on Tuesday, March 17, 1925, at 6:30 p. m.

Dinner will be served at 75 cents per plate.

JANUARY MEETING

The regular meeting of the American Institute of Architects, the San Francisco Chapter, was held on Tuesday evening, February 17, in the rooms of the San Francisco Architectural Club, 77 O'Farrell Street. President Fairweather called the meeting to order at 7:30 p. m.

The following members were present: G. F. Ashley, Sylvain Schnaittacher, Chester Miller, C. W. Dickey, J. S. Fairweather, Harris Allen, Morris Bruce, P. J. Herold, Jas. T. Nabett, Ernest Coxhead, and A. J. Evers.

MINUTES

The minutes of the previous meeting were accepted as published.

OLD BUSINESS

Letter from Mr. Adolph Uhl, subscribing \$10 to a fund for a prize for design for newspaper racks for San Francisco was read by the Secretary.

Moved, seconded and carried that the fund of \$20 be turned over to the Architectural Club for the purpose of holding a competition.

REPORT OF COMMITTEES

Mr. Coxhead reported on City of Washington Plan.

Mr. Schnaittacher reported on the New York Exhibition.

NEW BUSINESS

President Fairweather read a communication from the Master Plasterers Association regarding ordinance for licensing plasterers. The sense of the meeting was that the Chapter oppose piecemeal legislation and feel that the whole system of building inspection should be improved in San Francisco.

The matter of the Elliott Public Buildings Bill was brought before the meeting and the action of the Executive Committee in wiring to California Senators and Representatives in Congress, urging support of this bill, was unanimously endorsed.

A communication from the Western Organizations Service regarding an exhibition was brought before the meeting. Moved, seconded and carried that endorsement be withheld until further evidence of the nature and character be obtained.

Moved, seconded and carried that the San Francisco Chapter endorse and support the King Bill and that all our representatives be notified by air mail; also, that the Secretary write to the Chamber of Commerce of San Francisco, asking similar support in Washington.

The Secretary reported the transfer of Mr. Leffler B. Miller, 1408 Arch Street, Berkeley, from the Southern

California Chapter to Institute membership in the San Francisco Chapter.

A letter from the Executive Secretary of the Institute, dated February 12, advised the resignation of Mr. Arthur B. Clark of Stanford University.

There being no further business, the meeting adjourned.

Respectfully submitted,

ALBERT J. EVERS, Secretary.

After the meeting adjourned, the Chapter was taken through Spain on a personally conducted tour by Mr. Roger W. Blaine, Architect, who recently spent six months in that interesting country. To supplement his talk, Mr. Blaine showed his sketches and measured drawings of hundreds of architectural subjects sought from the little-known and out-of-the-way parts of the country.

The Chapter is indebted to Mr. Blaine for his very interesting discourse and those present all hope for the time when some of his treasures will be published and available to the profession.

* * *

RICHARDSON FENESTRA SUPERVISOR

The sale and erection of Fenestra steel windows on the Coast will be supervised in the future by G. P. Richardson, now in charge of the Detroit Steel Products Company's Pacific Coast territory.

In his new capacity, Mr. Richardson will have charge of the following sales offices: Seattle, Spokane, Portland, Salt Lake City, Stockton, Oakland, San Francisco, San Jose, Fresno, Los Angeles and San Diego.

* * *

BATHROOM DESIGN

CALIFORNIA excels in the art of bathroom design, according to G. B. Schneider, manager of the Washington Iron Works, plumbing fixture manufacturers of Los Angeles.

"Architects and builders regard the bathroom as one of the most important in the house," Mr. Schneider says, "and as a result, California homes are furnished with as much care and forethought as the living rooms."

He declares much of the improvement which is so notable in the West as contrasted with eastern states should be credited to progressive plumbing merchants who have been untiring in their efforts to introduce better bathroom design.

"I advise every builder," Mr. Schneider says, "to see his nearest plumbing merchant, before he decides definitely on the furnishings of the bathroom. He is sure to gain suggestions of real value—both as to economy and beautification of the room. And, in dealing with a reputable plumbing merchant, the builder is always assured of getting guaranteed fixtures of first quality."

BEAR BRAND



The
"White Bear"
 Shower Head
 Combination

Fig. 21

This Porcelain shower head makes a far superior installation than a nickel plated fitting as it will not corrode. Having the loose face feature it is possible to clean the spray holes if foreign matter should accumulate

STANDARD BRASS CASTING COMPANY, *Manufacturers of High Grade Plumbing Brass Goods*
 THIRD AND JEFFERSON STREETS, OAKLAND, CALIFORNIA

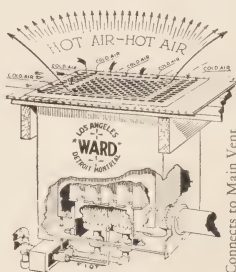
Protect your family from gas fumes

NO CARBON MONOXIDE FUMES

Absolutely safe!

More than 250 Doctors using "Wards" in their homes in Los Angeles alone. (Ask for list.)

Wherever you live your neighbors have Ward Gas Floor Furnaces.



If it's heat you want

Pure, instant heat, circulating heat to all rooms, place a Ward Sealed, Vented 2-Burner Hot Air Gas Floor Furnace in your new or old home, office, store, bank, hospital, flower shop, club, church, school, cafe, etc. It will heat 8000 cubic feet, four to five rooms. Installed complete with a 10-year guarantee. More than 200,000 users.

It's safe. No odor, no carbon monoxide fumes, no air or oxygen taken from rooms for burner combustion—it's taken from outside. *No basement required.*

AVOID DANGER

1. Danger of asphyxiation caused by heater going out.
2. Danger of heater giving off monoxide gas—a deadly poison.
3. Danger of clothing catching fire.
4. Danger of heater robbing the air of oxygen.
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You can avoid these dangers.

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Just natural, safe, healthful, circulating heat.

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DENVER AGENCY:
 Public Service Company
 of Colorado
 15th and Champa Streets

PERSONAL GLIMPSSES

IN few professions is the individual so camera-shy as is the architect. Rarely does he receive the recognition that is his due. Never does he seek it. As a result, most of us see only a name or a completed creation of his and glimpse little or nothing of the personality behind it. In this column each month we hope, in some small measure, to heed the cry of "Author, Author," so far as the leading architectural craftsmen of the West are concerned, by presenting photographs of them and sketches from life. Nominations for this "small niche in The Hall of Fame" are acceptable from our readers.

[Sketches from life in this issue by Ramm]



MYRON HUNT

Born in Sunderland, Mass., with many distinguished ancestors to his credit.

After preparatory schooling in Chicago, spent two years at Northwestern University, then at Massachusetts Institute of Technology, after which he continued his studies for two years in Europe and on his return was employed in the offices of Shepley, Rutan & Coolidge and of other firms, beginning his own practice in Chicago in 1897.

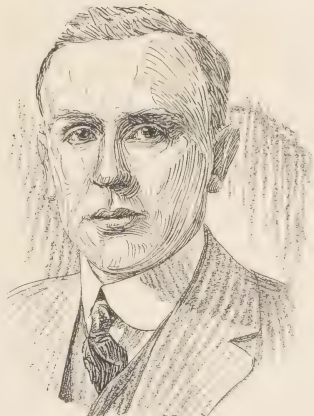
Following successful practice in Chicago, he came to the Pacific Coast and from 1904 to 1908, in Los Angeles, he had associated with him as a junior partner, Elmer Grey.

Among other conspicuous works, this firm designed the residence of H. E. Huntington, Polytechnic Elementary School, Pasadena, and many other works of distinction and at the termination of this partnership, Mr. Hunt practiced alone until 1920, since which time he has had affiliated with him Harold C. Chambers under the firm name of "Myron Hunt, Architect."

Many excellent examples of his earlier career adorn the environs of Los Angeles, Pasadena and the surrounding country. In later years he has been conspicuously successful with hotel, hospital and educational buildings, as well as with churches, club houses, commercial and special structures.

He was the architect of the Ambassador Hotel of Los Angeles, rebuilt the Maryland, Huntington and Vista del Arroyo Hotels of Pasadena, built the Spanish Court and Spanish Art Gallery at the Mission Inn. His distinctively educational buildings include the Occidental College Group of Los Angeles, the California Junior Republic

[Concluded on page 54]



ALBERT J. EVERS

Born in Crawford County, Iowa.

Denies that he was the original Iowan to start the exodus from that noble state to California, but certainly arrived in the Golden State ahead of many others. How many "Hawkeyes" have followed him, it is best left for the census to state.

After preliminary schooling, entered University of California and graduated in architecture in 1911. He was periodically with Bliss & Faville, both during his university studies and at intervals afterwards, and later was associated with notable firms in the east, including Warren & Wetmore of New York, and others. He went to Europe and, returning to the United States and to California, was again associated in the offices of Bliss & Faville.

He went to China with the Rockefeller Foundation when the Pekin Union Medical College was built and was affiliated with other notable architectural achievements during that connection.

A few years ago, after his associations with Bliss & Faville, he entered into partnership with G. F. Ashley, and thus was born the firm of Ashley and Evers. This was in Oakland, California, and the firm retaining the same name is now solidly established in the professional life of San Francisco.

Mr. Evers has shown a considerable capacity for doing the unusual, as, for instance, the striking Mandarin Cafe in San Francisco and a number of residences both in the northern and southern parts of the state. These reflect a capacity for finding the fascinating byways that lead away from the beaten path.

[Concluded on page 54]



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(Continued from page 9)

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other two sides have factory lighting; in other words, they are walled chiefly with glass.

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There are many other features of this wonderful plant. There is, for example, a ventilating system which will maintain an adequate supply of pure air without the necessity of even opening a window. There are rest rooms in every department, and showers for the workers in the mechanical departments. There is a roof garden.

* * *

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"Heating engineers know that it is just as dangerous to burn a gas heater in an unventilated room as it is to burn a coal or wood stove without a stovepipe to take care of the gases outside," he said.

According to Mr. Hartfield's statement it is not generally known that a vented gas radiator circulates air or draws in air through keyholes, under the door, through cracks in the windows and in a hundred and one places in a room which apparently are closed to outside air.

"It is a recommendation of a vast majority of heating engineers," he added, "that installations in gas heating appliances be made by heating experts."

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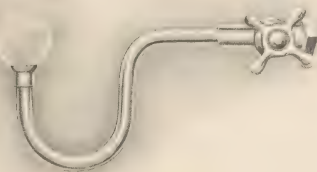
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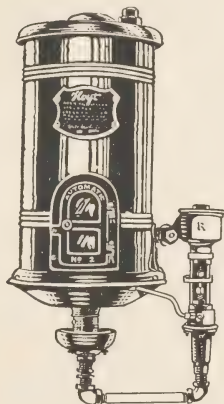
This model is 9 inches in length. It
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See Page 1716, Sweet's Architectural
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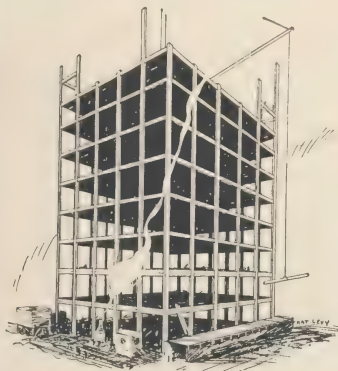
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MYRON HUNT

(Continued from page 47)

Group at Chino, the Throop College of Technology group plan at Pasadena and so many others that to attempt to enumerate them in detail, together with mention of his other notable buildings, aside from the educational group, would occupy more space than is available.

As an architect, he is really entitled to the adjective "great"; as a man and as a citizen, he is held in the utmost esteem. He is extremely active in civic and community affairs, and has always been.

His hobby? Perhaps architectural design, perhaps civic welfare, perhaps that notable family of his but, more than likely, a combination of all these, and of those things all men hold good.

* * *

ALBERT J. EVERS

(Continued from page 47)

But in the main, his work and that of his present firm has been largely that of good, solid, honest commercial construction—the type that is artistic and individual, but never spectacular.

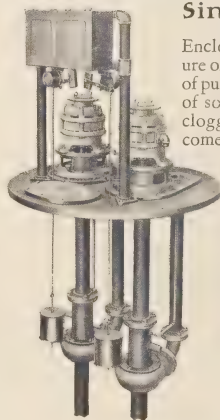
And this, too, seems to describe his character. He is aggressive, original when need be, admired and regarded with affection by all who know him and more modest than his works justify.

As Secretary of the San Francisco Chapter, A. I. A., he has added distinction to his other achievements and by numerous affiliations with clubs and societies has proven that he is far from insensible to civic obligations. Altogether, a very charming gentleman, Albert Evers.

His hobby? He has two of the finest sons one man ever possessed. Ask him to show you their photograph some day and if a man's hobby "is where his heart is," you'll know that he has hobby enough for any man.

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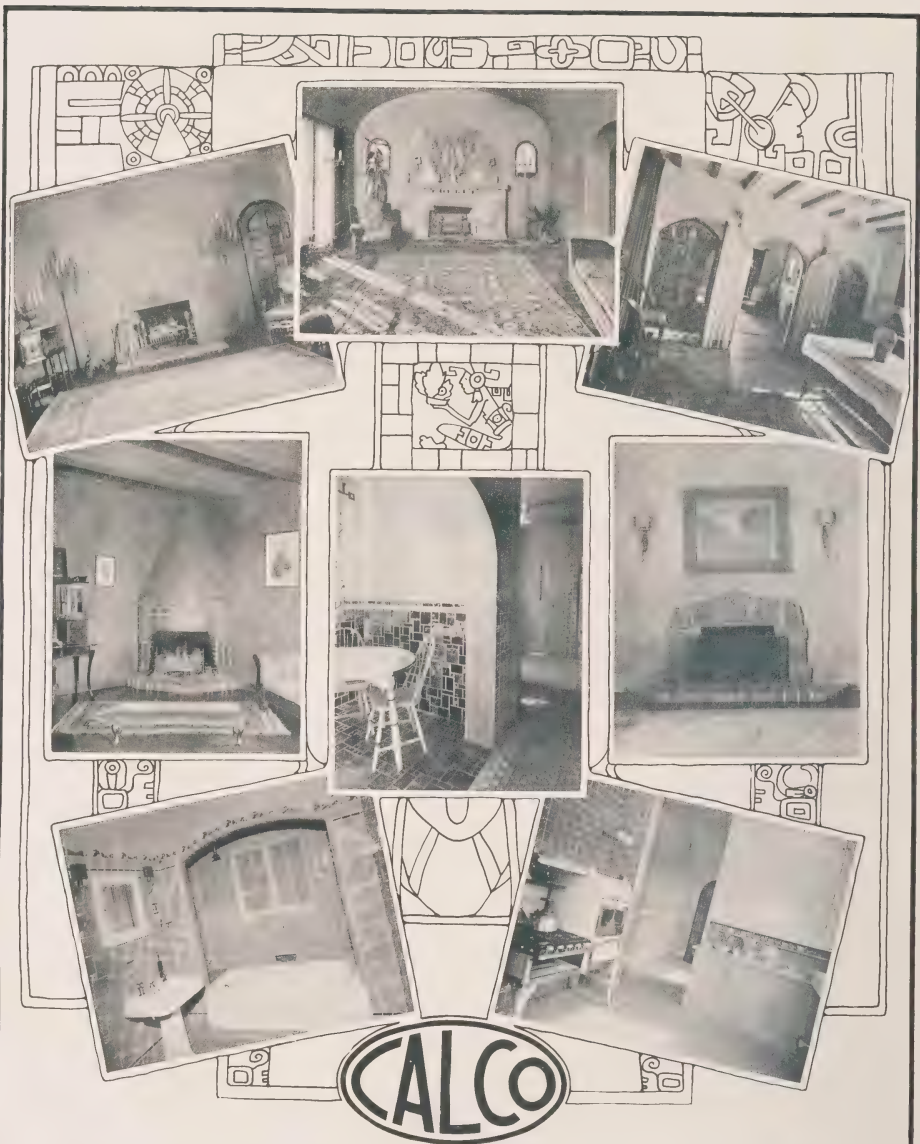
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VOLUME XXVII

SAN FRANCISCO · APRIL · 1925

NUMBER FOUR

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An Illustrated Monthly Magazine for the Architect, Contractor and Home Builder

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VOLUME XXVII · SAN FRANCISCO · APRIL, 1925 · NUMBER FOUR



MUSIC ROOM, RESIDENCE OF MR. R. B. KEELER, LOS ANGELES, CALIFORNIA

THE USE OF CLAY PRODUCTS IN MODERN HOMES

[BY CHARLES W. MEIGHAN]



HE artistic use as well as the inestructibility of clay products is well known today, and yet we seldom take advantage of these facts in the construction of our modern dwellings. Beauty and sanitation in the home never before commanded the attention they do today. The comfort and leisure of our up-to-date housewife are determined by the use of materials and conveniences that

lessen the burden of housework. Tile is such a material.

We give in the following photographs, a typical early-California type home, describing the general construction and decoration, and referring in particular to the use of various tile and terra cotta decorations.

We might mention, however, that great care should be exercised in planning such a dwelling; reserving the

proper space for shrubbery and utilizing the patio for an outlook from the principal rooms.

This dwelling is built on a lot 55x150 feet, and provides for a patio on which face the library, living room, dining room, hall, front bedroom and sleeping porch; considerable space being provided for six walnut trees already on the property; the house, in fact, being primarily designed to provide one tree in the patio, one nestling against a corner of the garage, and another framing the library window—one palm is planted directly on the front porch, which is made possible by the construction of the dwelling.

The cement foundation is carried to the floor level of the living room, library, vestibule and front steps, and the excess dirt beneath the remaining rooms of the house is carried over by fresno into the foundation of the rooms above mentioned. This process, considering the ground is not hard, does not require more than one day's work



HALL TOWARD DINING ROOM

for horse and man, and insures the home builder of a basement below the rear rooms of house, and eliminates the expense of floor joists, flooring, carpenter work, etc., for the front rooms of the house.

The dirt surrounded by the walls of the front rooms is then wet down with hose, and allowed to settle for a week or two, and later covered with a rough cement floor 3 inches thick, coming flush with the top of cement walls.

The masons then begin their work on the walls of the structure, using ordinary red hollow tile, and building the walls 12 inches in thickness, providing occasional wooden blocks in the door and window jambs for later fastenings for metal frames. Concrete lintels and arches are poured by the masons in wooden forms, set in position over the openings, and three 1-inch twisted iron reinforcing bars laid horizontally across lintels and arches, extending at least 12 to 18 inches beyond the opening on either side.

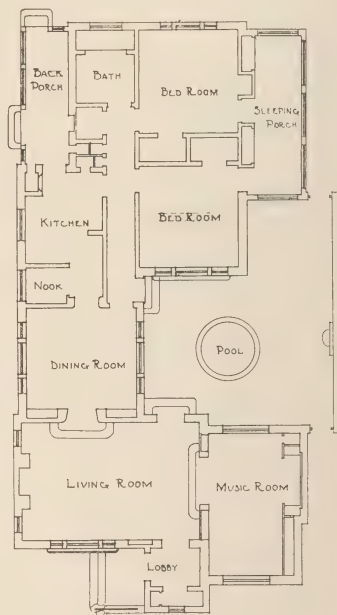


PATIO

It is found expedient on such work to employ one rough carpenter along with the brick masons so that wooden forms for all arches can be made in advance and set in place when the masons get to the level of the lintels.

The hod carrier employed by the masons can mix the concrete for the lintels separately and deliver same to the masons in buckets. As soon as the lintels are cast the masons may continue their work above without interruption, and after two weeks' time the forms may be removed from above all openings. Iron bolts are placed in the wood lintel forms where wood lintels are bolted on from the outside.

It is well to provide a strip of wood in the lintel forms to insure space for disappearing roller screens on the inside of openings.



FLOOR PLAN

The electrician, as well as the plumber, should work in conjunction with the masons, carrying all pipes across the floors and into the walls as the masons proceed with their work. This is very essential in dwellings of this kind, as base plug boxes, outlet boxes and plumbing may all be in position for the masons to work around, thus providing a stronger wall and less work on the part of the electrician.

Space may also be provided in the wall by the electrician for the radio, allowing conduit pipes to extend to the attic space of the house where the aerial may be strung without showing from the outside. Conduit should also be provided for the connection of batteries to the radio, as the batteries are usually placed in a cabinet in some closet near the radio. In this dwelling, the batteries are placed in a wooden cabinet provided inside the vestibule closet within six feet of the radio. The radio horn is built within the wall and is lined with bright black glazed tile 2 inches square, which follow the general contour of a horn. The face of the opening is covered

(Continued on page 57)



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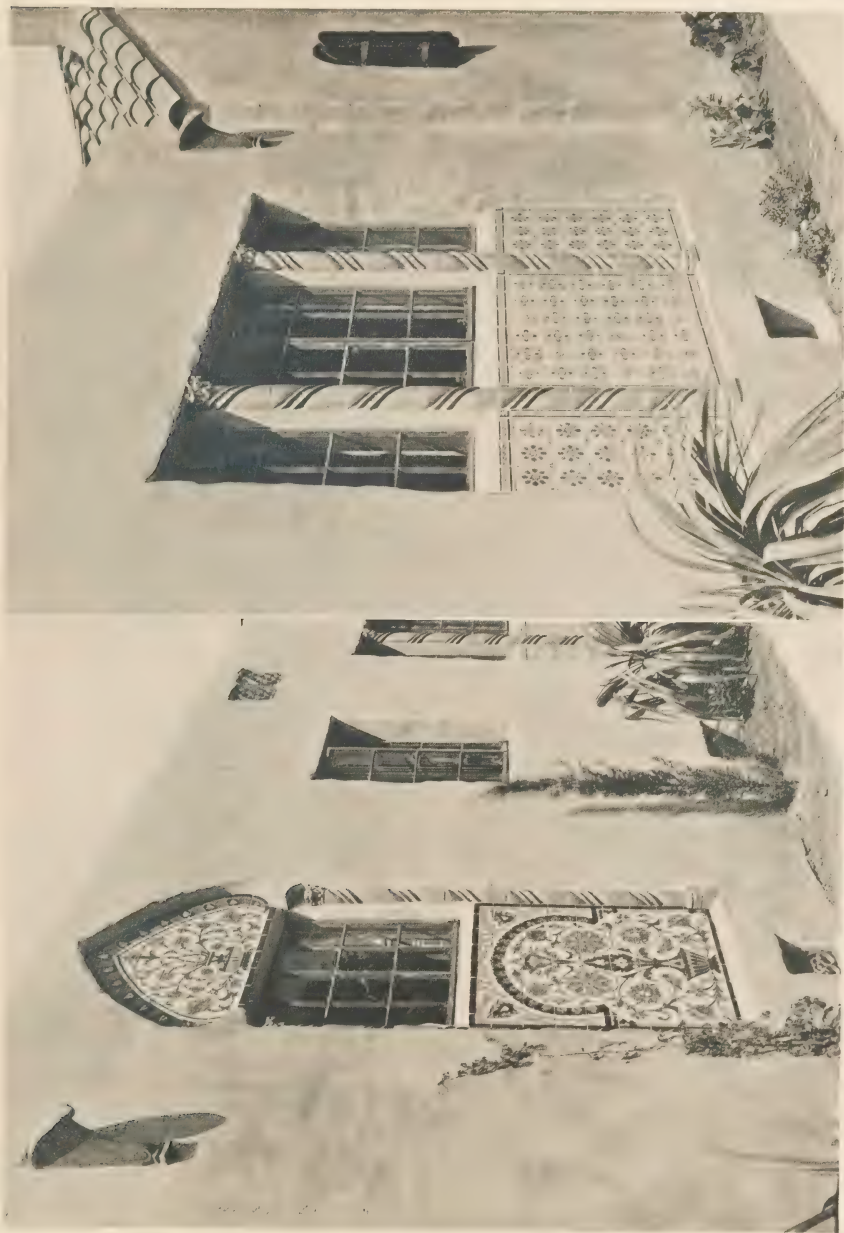
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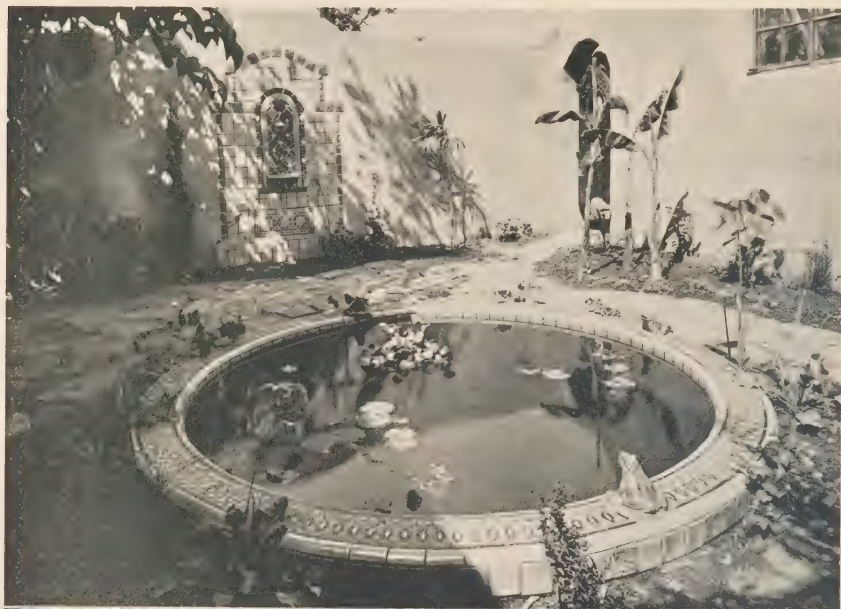
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PATIO—RESIDENCE OF MR. R. B. KEELER, LOS ANGELES, CALIFORNIA



ABOVE: LIVING ROOM—BELOW: MUSIC ROOM—RESIDENCE OF MR. R. B. KEELER, LOS ANGELES, CALIFORNIA



ABOVE: LIVING ROOM TOWARD LOBBY—BELOW: DINING ROOM TOWARD LIVING ROOM
RESIDENCE OF MR. R. B. KEELER, LOS ANGELES, CALIFORNIA



ABOVE: BATHROOM—BELOW: KITCHEN, RESIDENCE OF MR. R. B. KEELER, LOS ANGELES, CALIFORNIA



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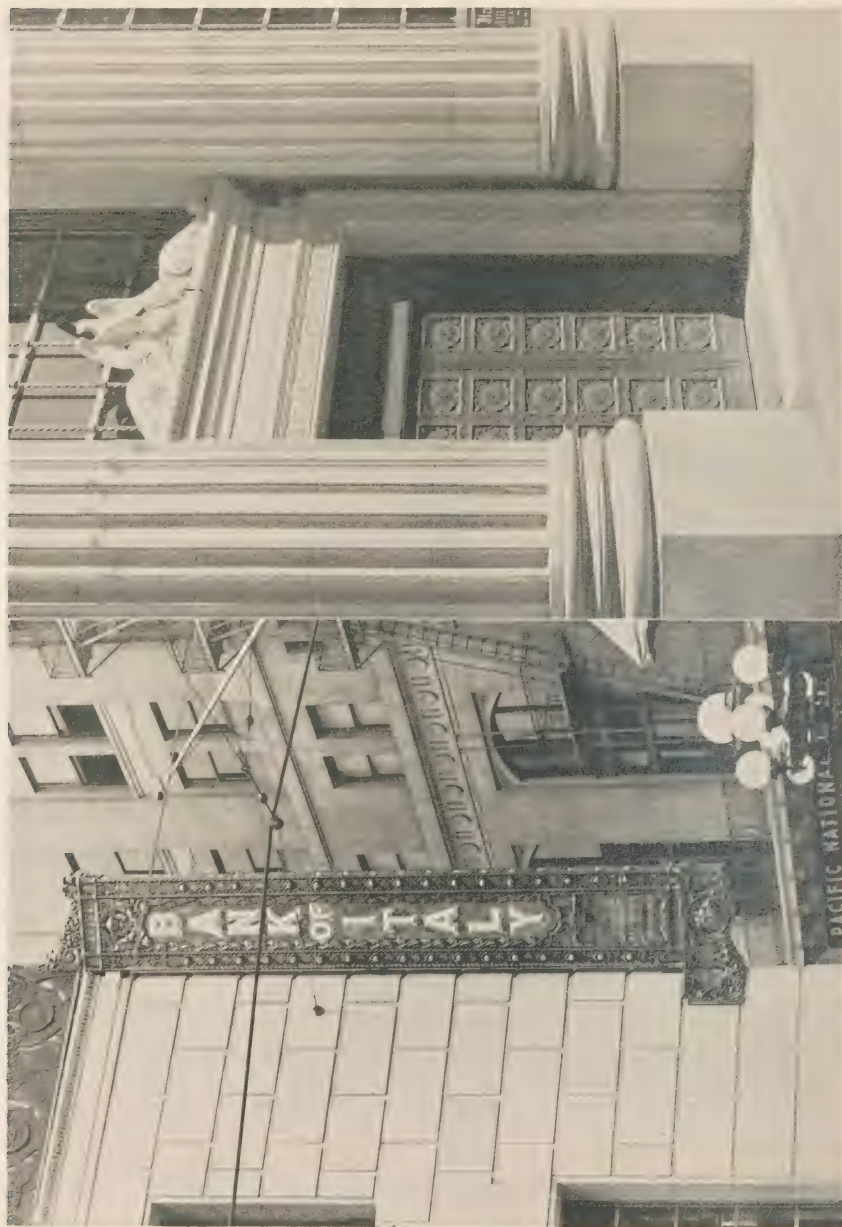
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A.P.R.A.
USE FACE BRICK
—12 Page

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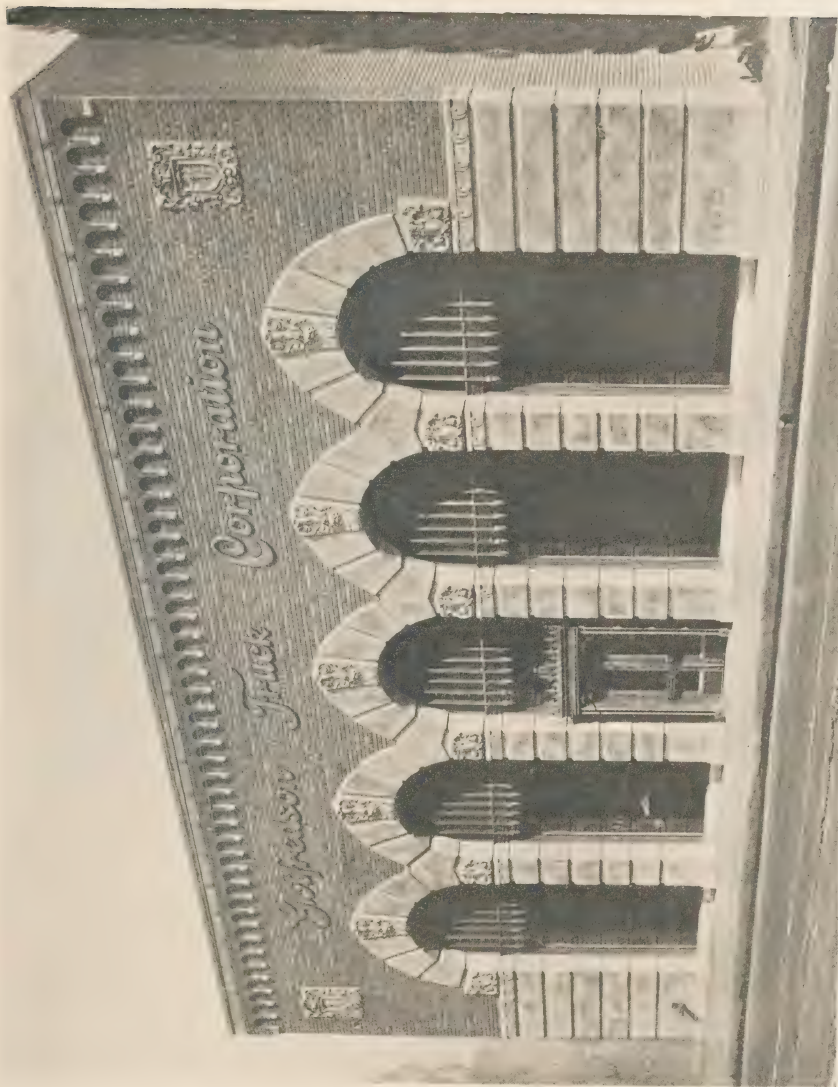
THE Middle Ages, including the Romanesque and early Gothic periods, saw the heyday of brick construction in Italy when the practice of handling this material both structurally and architecturally attained its highest development. No Italian brickwork of the 11th and 12th centuries was more striking than the graceful, slender brick campaniles, such as that of San Giorgio, outlined against the Roman sky. The brick, carefully selected and laid, were frankly used as facing, both for their durability and their color effects.

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Architect Chas. Peter Weeks says:

*"The success of this building is due in a large measure to
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J-C KUBIC
Wrought Iron Studio

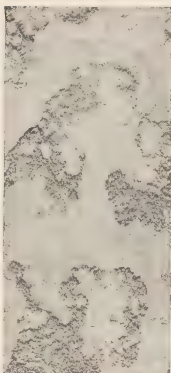
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BELL, CALIFORNIA



ABOVE: STUDIO AND SHOP BUILDING FOR MRS. OLIVE J. COBB, LOS ANGELES, CALIFORNIA
 BELOW: MARSHALL LAIRD SHOP, OLIVE J. COBB BUILDING, LOS ANGELES, CALIFORNIA
 MORGAN, WALLS AND CLEMENTS, ARCHITECTS



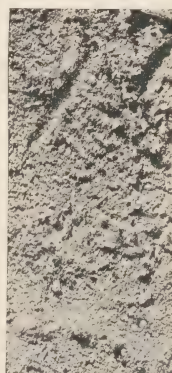
ENGLISH COTTAGE



ITALIAN



COLONIAL



GOTHIC



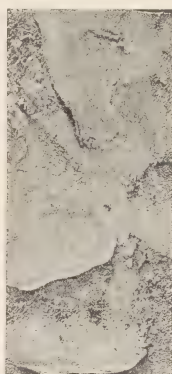
ITALIAN COTTAGE



GREEK



MODERN AMERICAN



ENGLISH



FRENCH



CALIFORNIA

The Portland Cement Stucco textures here shown are taken from photographs of actual stucco jobs. Any competent workman in the plastering trade can reproduce these beautiful, permanent and economical finishes.

A Texture for Each Period

Controlled and directed by the creative genius of the architect, Portland Cement Stucco assures a range of beauty obtainable with no other material. It makes certain a texture and tint that complete harmoniously the style of the period in which the structure is designed. Have you received your copies of "Portland Cement Stucco Textures" and "Portland Cement Stucco"? If not, send for them today. Address the nearest office listed below.

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A National Organization to Improve and Extend the Uses of Concrete

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			LOS ANGELES	NEW ORLEANS	PHILADELPHIA	VANCOUVER, B. C.	WASHINGTON, D. C.

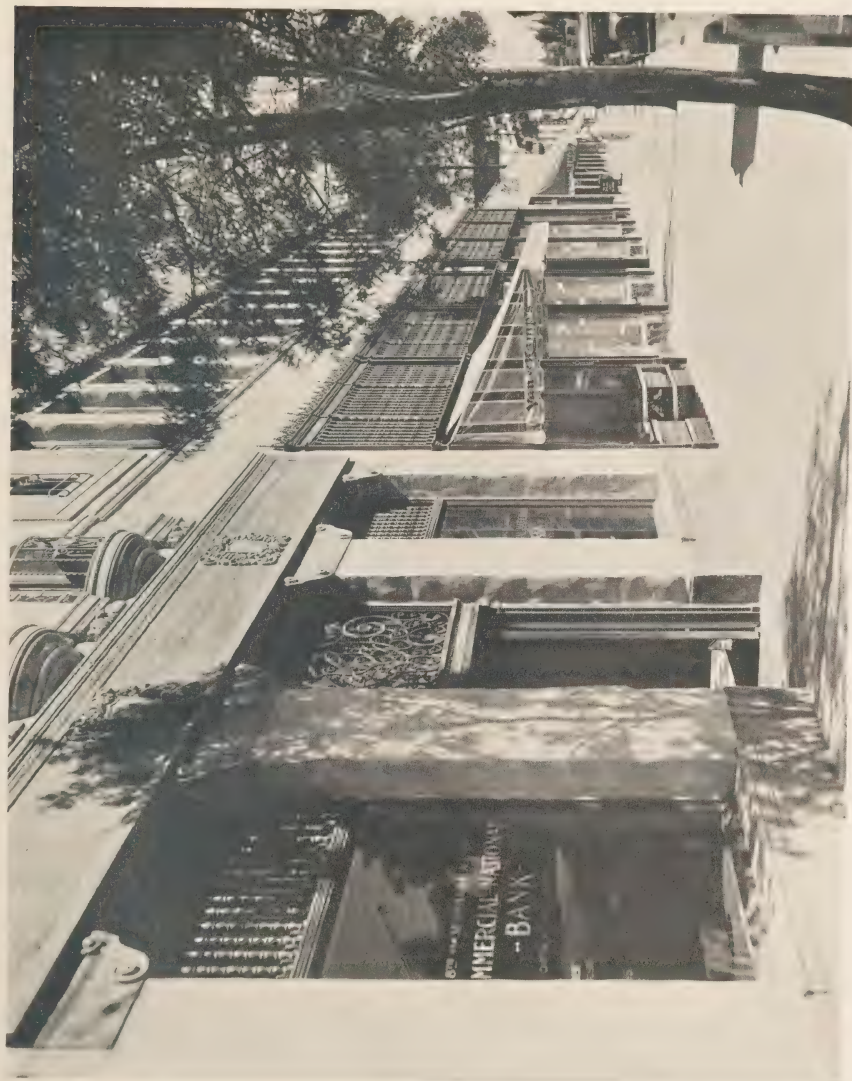
Our Booklets are sent free in the United States, Canada and Cuba only



ABOVE: STUDIO APARTMENT BUILDING FOR MR. DE LA GUARDIA. BELOW: STORE BUILDING FOR MRS. P. W. CROAKE,
LOS ANGELES, CALIFORNIA MORGAN, WALLS AND CLEMENTS, ARCHITECTS



INTERIOR AND ENTRANCE, MARSHALL LAIRD SHOP, LOS ANGELES, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS



ENTRANCE
COMMERCIAL
NATIONAL BANK
LOS ANGELES
MORGAN, WALLS
AND CLEMENTS
ARCHITECTS

Chamberlin Passes 30 Year Test on This Detroit Office Building

"There is no question in our minds but what the Chamberlin equipment which was installed on the Equity Building in 1894, over 30 years ago has rendered most creditable service.

We do not hesitate to state that its efficiency is most excellent to this day. The installation has never caused any trouble whatsoever and, therefore, has certainly been a most profitable investment.

Your policy of making your own installation, and your consequent guarantee should, quite generally, insure results equal to those which we are experiencing.

EQUITY BUILDING

H. F. Reid, Manager
February 27, 1925



*Equity Building,
Detroit, equipped
in 1894 with
Chamberlin Metal
Weather Strip*

*This advertisement is
No. 1 of a series illustrating
Chamberlin
"Tests of Time".*

Chamberlin Weather Strip Installed In 1894 Keeps Out 93.7% of Possible Leakage

The Equity Building, pioneer office structure of Detroit, was equipped with Chamberlin Metal Weather Strip in 1894.

On December 12, 1924, a test on windows of this building disclosed that the Chamberlin Weather Strip was still keeping out 93.7% of possible leakage as determined upon in tests made by the American Society of Heating and Ventilating Engineers.

At the time of test, a wind velocity of 18 miles per hour prevailed directly against the windows tested. These windows were not tightened,

calked, or puttied, but were tested as they actually stood, after having been in use thirty years. In-leakage included the air that came through cracks in the frame and through the pulley holes.

This test is most significant as proof of actual value and efficiency, because it includes the time element—(in this case 30 years).

Architects, builders, and home owners are coming to know that weather strip is only as efficient as its installation. That is why *only* Chamberlin experts trained perfectly in their work are allowed to fit and install Chamberlin weather strips.



The Chamberlin Company, itself, is behind every Chamberlin installation. In cases where occasional adjustment may arise, recourse is had directly to the company, an important advantage to both architect and builder.

CHAMBERLIN METAL WEATHER STRIP COMPANY, DETROIT, MICHIGAN

Sales and Service Branches in 80 Cities Throughout the United States

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Tel. Main 635-53

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Sacramento
910 9th Street
Tel. Main 1116

Portland
335 E. Main St.
Tel. East 8395

Tacoma
1533 Dock St.
Tel. Main 676

Seattle
1733 Westlake N.
Tel. Garfield 4920



GATCH-HILL STUDIOS, MCKINLEY BUILDING, LOS ANGELES, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Build Stronger Walls this New Way

Builders formerly used costly 1-inch sheathing to insure substantial walls. But engineers' tests prove you can now have even stronger walls at lower cost! Use Bishopric Base and cement—and you have a wall rigid as rock. And Bishopric-built walls cost no more than ordinary flimsy kind.

Used Back East for 18 Years— Now Made Here!

Thousands of builders back East use Bishopric Base, because nothing better has ever been discovered. Now that a Los Angeles factory is economically manufacturing Bishopric Base for the Pacific Coast, Western buildings, too, can have better walls at lower cost.



How Is It Used?

This is the new, money-saving way to build stronger walls:

Nail a roll of Bishopric Base over the studding, or framework. Apply cement. To reinforce the cement, we recommend 18 gauge galvanized wire netting. The cement packs behind the beveled wood strips, firmly fastens to the asphalt-protected fibre board and forms a dovetail—the strongest mechanical key known. When the cement hardens, it is locked in immovably! Bishopric-built walls are too rigid to buckle or sag.

And because the key grips so firmly, Eastern builders have found that Bishopric Base, when used for inside walls, greatly lessens the risk of plaster cracking or falling.

How Is It Made?

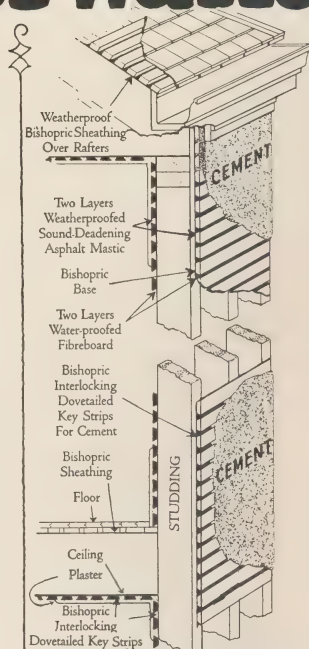
In making Bishopric Base a heavy fibre board is coated with Asphalt Mastic—making it proof against moisture, heat,

cold, wind, air or sound; vermin-proof and fire retardant. Into this asphalt, selected wood strips are imbedded under great pressure. The dovetailed key formed by the beveled strips locks cement or plaster with an inverted wedge grasp that grows more rigid with age.

Free Sample Offer

Reduce the cost of building strong, substantial walls by using Bishopric Base. Any building material dealer can supply it at once. Mail coupon for free sample of Bishopric Base and booklet of full information.

Satisfaction and service assured by the factory The Bishopric Manufacturing Company of California, producing Bishopric Base for Stucco, Plaster, Brick Veneer and Frame Buildings—Bishopric Stucco for Exterior Walls—Sunfast Color Stucco, Drainboard Composition—604-626 East 62nd Street, Los Angeles. Phone AXridge 0707



**Mail Coupon
NOW
for Free Sample**



**FREE SAMPLE
COUPON**

Check below whether you are a ☐ Prospective Builder, ☐ Architect or ☐ Contractor and will send you a free booklet and sample of Bishopric Base. Sign and mail to BISHOPRIC MANUFACTURING CO., 604 East 62nd Street, Los Angeles.

Name _____ State _____
Address _____
City _____

Bishopric Base

SEE

HOW

IT

LOCKS

THE

CEMENT



ENTRANCE: BROADWAY INVESTMENT COMPANY BUILDING FOR THE BILICKE ESTATE, LOS ANGELES, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS



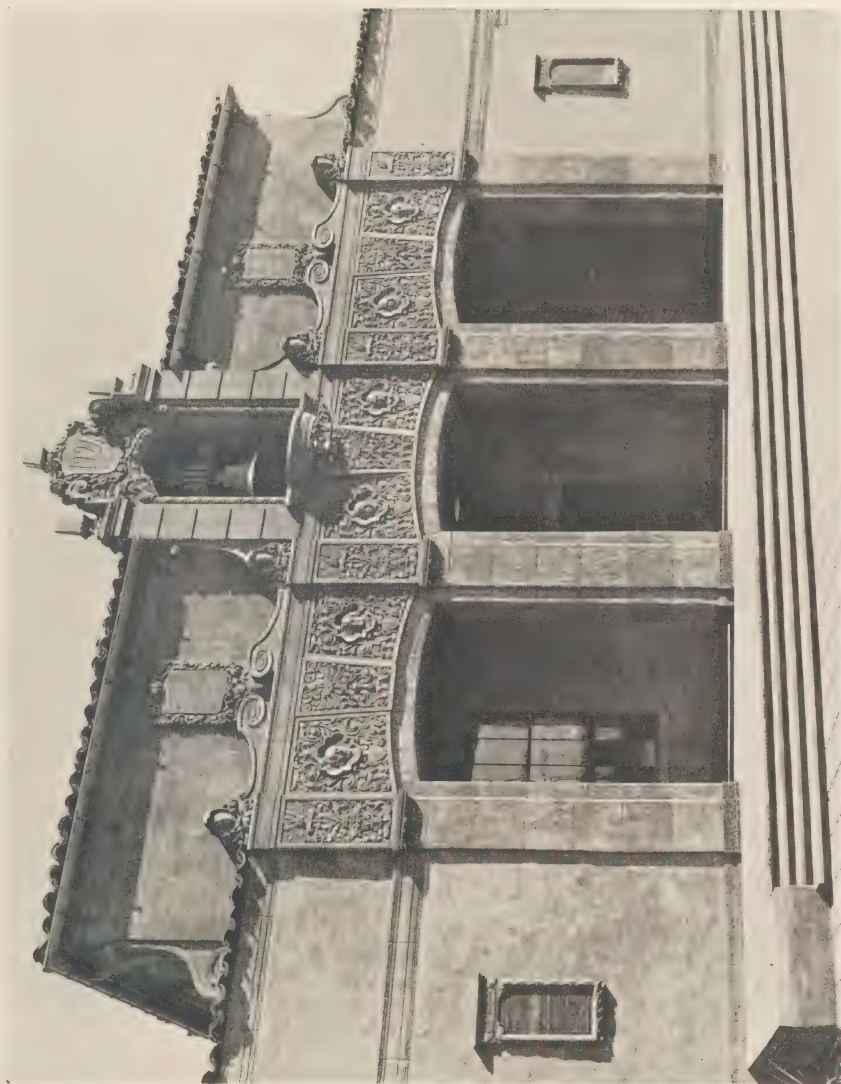
FIREPLACE: HOME OF DR. JAMES EDWARDS, SAN FRANCISCO. WILLIS POLK ARCHITECT
K. HOPE HAMILTON, INTERIOR DECORATOR



ABOVE: ROSEMEAD SCHOOL, LOS ANGELES, CALIFORNIA. BELOW: ADMINISTRATION BUILDING, PIONEER PAPER COMPANY, LOS ANGELES, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS



ENTRANCE, ADMINISTRATION BUILDING, PIONEER PAPER COMPANY, LOS ANGELES, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS. THIS, AND OTHER FINE EXTERIORS AND INTERIORS SHOWN IN THIS ISSUE, WERE FINISHED WITH CALIFORNIA STUCCO. CALIFORNIA STUCCO PRODUCTS COMPANY, SAN FRANCISCO, LOS ANGELES



ENTRANCE
ROSEHEAD
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BATCHELDER TILES



[—an example of the co-operation of our Service Department in the solution of a decorative problem through the use of stock materials of a simple type.]

IT is "real fun" to work with Batchelder Tiles....they are eloquently expressive of the artistic, and are remarkably versatile, too....adaptable to any architectural motif, any decorative scheme. The results achieved bring the satisfaction of having created a thing of distinction.

Soft, rich colorings....contrasting glazes and textures....beautiful designs, many and var-

ied....truly a delightful means to splendid results.

Tiles for fountains, mantels, pavements, bathrooms, wainscotings.

See Sweet's Catalogue or write for complete information.

BATCHELDER-WILSON COMPANY
2633 Artesian Street, Los Angeles
101 Park Avenue, New York City



ENTRANCE, RESIDENCE OF MR. C. H. STONE, LOS ANGELES, CALIFORNIA. STILES O. CLEMENTS, ARCHITECT

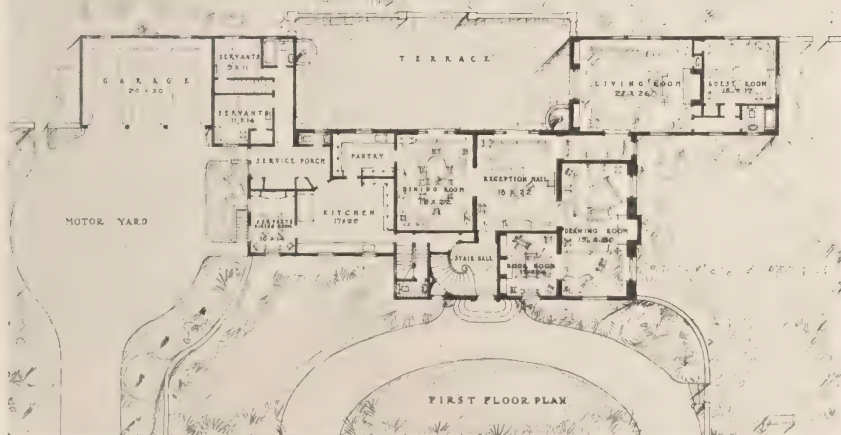


First Floor Plan
1910



Second Floor Plan
1910

RESIDENCE OF MR. C. H. STONE, LOS ANGELES, CALIFORNIA. STILES O. CLEMENTS, ARCHITECT



RESIDENCE OF MR. WILLIAM S. HOOK, LOS ANGELES, CALIFORNIA, STILES O. CLEMENTS, ARCHITECT



Millions of DOORS in American Homes

More than five million doors are annually made from California White Pine and California Sugar Pine. Many of the largest manufacturers of exterior, French and panel doors make them wholly of these fine, soft pines.

California Pines possess ten natural points of excellence that make them favored woods for doors.

1. They are soft-textured and straight-grained—work easily and can be cut with or across the grain without splitting.

2. These woods are air seasoned in a climate ideal for that purpose, or are easily kiln dried to any manufacturing requirement.

3. They take glue evenly over every surface, binding all contacted parts rigidly.

4. Their natural freedom from warping, shrinking and swelling assure the purchaser that California Pine doors will keep their shape under varying temperatures.

5. Doors of California Pines may be fitted and hung at minimum cost. A recent comparative test proved a saving of twenty-three cents per door.

6. The fact that these soft-textured woods hold nails and screws firmly without splitting assures permanent installation of all hardware.

7. The smooth, satiny surface of these woods is an affinity for paint and enamel, taking any color treatment readily and evenly, and holding it tenaciously.

8. Because these woods are light in color they do not "oppose" paint, but enable the decorator to obtain the finest finish with fewer coats.

9. Because of their freedom from pitch and resinous substances, these woods eliminate dangers from discoloration to the painted surfaces.

10. The absence of grain-raising assures a permanent mirror-smooth finish.

California Pine doors of all patterns, either in stock or special sizes, may be obtained from leading door manufacturers throughout the country.

A 200-year supply of California White and Sugar Pines now stands in the region where our mills operate. Natural growth of standing timber, augmented by natural reforestation, assures a supply of these valuable building woods for all time.



These Pines are used more than any other wood for doors, sash, millwork and interior finish. Send for our free illustrated booklet, "Pine Homes."

California WHITE & SUGAR PINE

Manufacturers Association

685 CALL BLDG., SAN FRANCISCO

Also producers of CALIFORNIA WHITE FIR
CALIFORNIA DOUGLAS FIR CALIFORNIA INCENSE CEDAR



EDITORIAL

An Appreciation

DURING 1924 the PACIFIC COAST ARCHITECT showed a number of unusually interesting small shops in Los Angeles, the work of Mr. Stiles Clements of the firm of Morgan, Walls and Clements. Comments on the fine quality of design and workmanship of these buildings were widespread.

Like other successful innovations, they have inspired many imitations, and while most of these fall far short of the originals, the public has distinctly benefitted through the higher artistic standard set for buildings of this character. The commercial value of good design, moreover, is much more clearly recognized.

In this issue it will be seen that not only has Mr. Clements held his own in the matter of design, of ensemble and elements of composition; his command of detail and ornament is increasingly firmer and happier. It is work of this character which is making connoisseurs in the older part of the country observe California with keen interest.

* * *

As It Was, Is Now, and Shall Be

"I dreamt last night such a beautiful dream
Of a sphere where Beauty reigns,
Where Art rules artlessly all supreme
And nobody's heard of drains—
Where the Sisterly Muses must need elect
To work in affinity,
The Painter, the Sculptor, the Architect,
A peerless trinity.

But

I awoke with a start to a letter long
Beginning
"Dear Sir,

May we

Draw your attention to something wrong
In your Drawing 53?

"The bathroom is far too small for the bath,
Though it might go in with a shove;
At present it's out on the garden path,
And the Clerk of the Work's in love.
The wet has come in through the study wall
And the paint has begun to run,
The ceiling has cracked in the entrance hall,

Yours faithfully,
Jones and Son."

—*Journal of the R. I. B. A.*

An Architect Solomon

THE following letters were exchanged between an architect and a stained glass maker, in San Francisco in 1907:

Mr. S. S.—

Dear Sir:

Will you kindly decide the following bet which has been made between two friends of mine, to-wit:

A bets B that an American \$20 gold piece is at least 3 inches in diameter, while B claims that said piece is not more than 2½ inches.

We have made every endeavor to get hold of one of the said pieces for measurement, but have been unable to do so. If you have one in your office, will you kindly send me exact measurement of same?

Yours truly,

H. R. H.—

Mr. H. R. H.—

Dear Sir:

I am indeed flattered that you should ask me to act as a referee to decide so momentous an affair in these critical times. However, I am surprised that you should expect an architect to have such an article as a twenty-dollar gold piece lying loose around his office.

My office is no exception, but considering the importance of a speedy decision, I immediately went forth into the highways and byways in search of a lucky possessor of a twenty-dollar gold piece. I was successful in finding a plasterer at work on one of my jobs to be the proud possessor of one of these curiosities. By using considerable influence, I was enabled to make a rubbing of the piece, which I enclose. To obtain the coin for this purpose, it was necessary that I be shackled hand and foot and a guard surround me, so that by no chance could the coin be misappropriated.

Having this rubbing, I am now in a position to decide the bet; and while I regret to do so, must decide as many affairs have been decided in San Francisco. It is a draw—both men win. The gold piece is 1¼ inches in diameter and adding the two sides, makes it 2½ inches. Therefore, I think "B" would have a valid claim to the stake.

On the other hand, at the present time a twenty-dollar gold piece certainly looks to be 3 inches in diameter, and under those circumstances I would have to decide that "A" should win the bet. As a natural result, therefore, to do complete justice, I think the decision should be a draw.

Hoping this is satisfactory to all parties concerned, I am,

Yours truly,

S. S.—

* * *

Notice of Removal

Rudolph Falkenberg, Jr., architect, announces the removal of his office to 611 Chamber of Commerce Building, Broadway and Twelfth, Los Angeles.



STAR TRUCK CO. BUILDING, LOS ANGELES
BUILDERS: SCHOFIELD ENG. & CONS. CO. ARCHITECTS ENG. DEPT. SANTA FE R. R.
PAINTER G. C. HEWETT

Walls and ceilings of this new six story warehouse were coated with PERMA-LIGHT MILL WHITE.

PERMA-LIGHT MILL WHITE reflects the maximum amount of daylight.

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HILL, HUBBELL & COMPANY

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SAN FRANCISCO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS MONTHLY BULLETIN

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WILLIAM MOOSER, one year

NEXT MEETING

THE next meeting will be held in the rooms of the San Francisco Architectural Club, 77 O'Farrell Street, on Tuesday, April 21, 1925, at 6:30 p. m.

Dinner will be served at 75 cents per plate.

Mr. Fred Dohrmann, for three years President of the Board of Education and now President of the Regional Planning Association of San Francisco, will speak on "Requirements and Scope of Regional Planning."

Members are urged to attend this important meeting.

MARCH MEETING

The regular meeting of the American Institute of Architects, the San Francisco Chapter, was held on Tuesday evening, March 17, 1925, in the rooms of the San Francisco Architectural Club, 77 O'Farrell Street. President Fairweather called the meeting to order at 7:30 p. m.

The following members were present: J. S. Fairweather, Sylvain Schnaittacher, P. J. Herold, W. J. Wilkinson, Morris M. Bruce, Henry T. Howard, Earle B. Bertz, Chas. F. Maury B. S. Hirschfeld, J. Reid, Jr., W. C. Hays, G. F. Ashley, Wm. Mooser, A. Schroeffer, and A. J. Evers.

MINUTES

The minutes of the previous meeting were accepted as published, except that the heading be changed to February meeting.

OLD BUSINESS

The Secretary reported that the matter of the competition for newspaper racks and Mr. Adolph Uhl's letter had been referred to the San Francisco Architectural Club.

The matter of the support of building exhibits, etc., was brought up.

Moved, seconded and carried that it is opposed to the policy of the American Institute of Architects to support movements which have advertising of materials as an object. Secretary reported that the letters and telegrams supporting Bills as passed in the February meeting had been sent to Washington.

COMMITTEE REPORTS

Mr. Schnaittacher reported that the competition of the Redwood Association had been approved by the Competition Committee.

Moved, seconded and carried that the President appoint the jury for the competition.

Mr. Schnaittacher also reported progress on the New York exhibition.

NEW BUSINESS

The President read a communication from Mr. Carlos McClatchy of the Fresno Bee regarding an architectural controversy in Fresno.

Moved, seconded and carried that the Secretary draft a suitable reply.

Letters from the Institute Executive Committee, accepting the resignation of Mr. James A. Magee and Mr. A. B. Clark, were read by the Secretary.

Letter from Builders Exchange regarding time of figuring plans was read.

Moved, seconded and carried that a committee be appointed by the President to meet with the Builders Exchange in regard to this subject.

Letter was read from the Industrial Association requesting a committee to sit with them. The President announced that he would appoint a committee.

Letter from Mr. Elmer Grey was read and placed on file, and the Secretary instructed to reply in sympathy with his attitude.

Letter from Mr. Mooser regarding the Plasterers' Association was read and placed on file. Delegates from the Plasterers' Association gave their side of the proposed ordinances regulating plastering contractors.

Moved, seconded and carried that a committee be appointed to confer with the Plasterers' Association and investigate the general inspection conditions in all branches of the building industry, and report back to the Chapter on the whole matter.

Mr. W. C. Hays, Mr. Ernest Coxhead and Mr. James T. Narbett were unanimously elected as delegates to the 58th Annual Convention in New York.

Moved, seconded and carried that all the Institute members of the Chapter be elected as alternates.

Moved, seconded and carried that the San Francisco Chapter express its disapproval of the method of raising yearly dues of the Institute to twenty-five dollars upon non-payment, as recently enacted by the Convention.

There being no further business, the meeting adjourned.

Respectfully submitted,

ALBERT J. EVERS, Secretary.

After adjournment, Mr. J. W. Wrenn of the Great Western Power Company spoke on electric ranges, electric air and water heating.

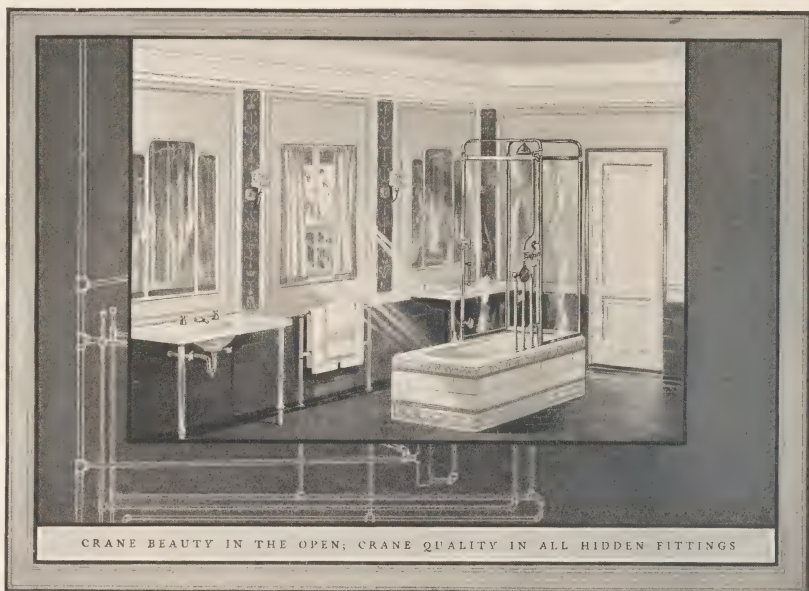
* * *

TESTS PROVE STRENGTH OF NEW MATERIAL

IN AN interesting demonstration conducted under the guidance of engineers, it is said to have been proved recently that the standard one-inch sheathing of lumber ordinarily specified for wall-building purposes is not as strong as Bishopric Base, a patented wall-building material now manufactured in Los Angeles by the Bishopric Manufacturing Company of California.

J. W. Ford, president of the company, who supervised the California tests in a number of cities, says that the demonstration has convinced builders everywhere that it is needless to waste money and labor by building walls with sheathing and building paper.

He declares that by using Bishopric Base they reduce their labor and material costs and have the advantage of the interlocking mechanical key which holds cement or plaster in an everlasting grip. It is meeting with great encouragement from builders of the West, Mr Ford says.



In no detail of the modern home are thought and taste so amply repaid as in the design and equipment of bathrooms. And nowhere are they more important, since changes are not easily made after the work of installation is completed. In this Crane bathroom, character and charm are secured with simple materials. The walls are of painted plaster, with Pompeian decorations in rose and black,

with painted cornice and wainscot. Dull black floor tiles, laid in golden cement. *Marmor* lavatory and dressing table have tops of white Italian marble. *Tarnia* bath is shown combined with *Crystal* shower. Architects seeking new and interesting effects in bathroom design and arrangement can choose from a wide variety of Crane fixtures and appointments, at prices within reach of any client.

CRANE

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Crane Neumar Lavatory

SAN FRANCISCO ARCHITECTURAL CLUB



ATELIER DRAWING BY LAWRENCE H. KAYSER

THE PACIFIC COAST SCHOLARSHIP

Back in September of 1923 the San Francisco Architectural Club, together with a number of prominent architects and men engaged in the allied professions as their honorary guests, met over the banquet table to celebrate the twenty-first anniversary of the founding of the club and its growth and prosperity.

Among some of those present were Clarence Ward, John Bakewell, August Headman, and several others who had been responsible for the organizing and putting into effect of the old Pacific Coast Scholarship. This was a fund which had been created for the purpose of sending to Europe each year some meritorious draughtsman who would be enabled to spend a year in travel and study under the direction of the trustees of the fund. The scholarship was awarded by means of a competition open to architectural draughtsmen of the Pacific Coast cities. The first scholarship was won by E. L. Frick of San Francisco; the second by Chandler Harrison; and the third by P. J. Weber. Then came the European hostilities, and the scholarship of necessity came to an end.

It was the unanimous opinion of the gentleman who had been responsible for the creation of the original scholarship that the time was now ripe for again starting

the fund. So great was the enthusiasm of those present at the banquet that in the course of a very few minutes approximately eighteen hundred dollars had been pledged as a nucleus for a future Pacific Coast Scholarship fund. A committee to further the project and to consider its scope and details was appointed. On that committee were Mr. John Bakewell as chairman, Messrs. Clarence Ward, August Headman and George Wagner.

A committee was also appointed to represent the San Francisco Architectural Club and this committee is now engaged in collecting the sums pledged at that memorable banquet.

With this fund as a basis it is hoped to create such a sum during the spring and summer that by early next year some lucky draughtsman may be enjoying the privileges of European study and travel.

* * *

STUCCO TEXTURE

Architects and decorators will be interested in two monographs issued by the U. S. Gypsum Co., Chicago, on "Oriental Stucco" and "Textone." Excellently printed and bound, these books contain valuable information about historic treatments of exterior and interior stucco, with illustrations and fac-simile panels of each style.



Ravine Park, Village of Kohler

Every child who lives in Kohler knows the unspoiled beauty of trees, flowers and running streams. This unusual village is the complement of the quality of Kohler products—enameled plumbing ware and private electric plants

MATCHED beauty! When both bath and lavatory are of Kohler Enameled Plumbing Ware, they match perfectly in color, texture, and grace of line.

Kohler Ware is remarkable for its *uniformity* of color—for an immaculate snowy whiteness that says "Kohler" almost as plainly as the faint blue lettering fused into the enamel of every fixture.

Kohler lavatories are worthy of the finest bathrooms. With a wealth of patterns from which to choose, it is easy to find *the* pattern to insure for every installation the matched beauty that is so much to be desired.

Kohler Co., Founded 1873, Kohler, Wisconsin
Shipping Point, Sheboygan, Wisconsin

BRANCHES IN PRINCIPAL CITIES

KOHLER OF KOHLER
Enameled Plumbing Ware

PERSONAL GLIMPSES

IN few professions is the individual so camera-shy as is the architect. Rarely does he receive the recognition that is his due. Never does he seek it. As a result, most of us see only a name or a completed creation of his and glimpse little or nothing of the personality behind it. In this column each month we hope, in some small measure, to heed the cry of "Author, Author," so far as the leading architectural craftsmen of the West are concerned, by presenting photographs of them and sketches from life. Nominations for this "small niche in The Hall of Fame" are acceptable from our readers.

[Sketches from life in this issue by Ramo]



EDWIN BERGSTROM

Gave Neenah, Wisconsin, a place in the hall of fame, by being born there in 1876.

He studied at Neenah High School, Philips Andover, Yale University (Sheffield Scientific), and Massachusetts Institute of Technology.

Like so many others who came to see and remained to conquer, he visited California first in 1902. He found opportunity in the Golden State and the firm of Parkinson and Bergstrom came into being.

In 1915, after doing much that had brought distinction to his name, he established individual practice.

Mr. Bergstrom has specialized in commercial architecture and few men on the Pacific Coast are held in higher esteem by the profession.

Southern California owes much to his genius. To mention only a few of the noteworthy Bergstrom achievements there are the Southern California Yacht Club, Grauman's Metropolitan Theater Building, Famous Players-Lasky Service Building, John C. Freeman High School, Grade School for Venice, Commercial Club of Southern California, Park Realty Company Building, Redlands Intermediate School.

He is a member and past director of the American Institute of Architects, and past president of Southern California Chapter, A. I. A. He is president of the Allied Architects' Association of Los Angeles, director of the Los Angeles Athletic Club, member of the California Club and a member of the Commercial Club of Southern California. Not only has he attained an exalted place in his profession but he is affectionately regarded by those who know him intimately and there are many, in all walks of life, proud to call him "friend."

[Concluded on page 64]



SYLVIAN SCHNAITTACHER

Was born in San Francisco, California, more years ago than you would think possible if you basked for a few minutes in the sunshine of his youthful smile.

His schooling was all in California and early in life he realized that having most of the letters of the alphabet in his name, it really was not up to him to "make a name for himself." But that is exactly what he has done; and a name that stands high.

He opened his own office in San Francisco in 1901. Since that time, he has contributed greatly to better architecture of Northern California and many of San Francisco's finest apartment houses are his.

Other notable work includes the Argonaut Club, the Beresford Country Club, in association with Albert Lansburgh; the Paige Motor Car Building, Milton H. Esberg residence, two homes for Drs. A. S. and L. D. Green; and he has just completed the Mt. Zion Training School for Nurses, in association with S. L. Heyman. He is at present working on the new Temple Emanu-El, in association with Bakewell & Brown.

He has gained distinction on the juries of innumerable important competitions, and as adviser. He was on the jury with Henry Bacon and William Mitchell Kendall for the California State Capitol extension buildings and with D. C. Allison in the Santa Barbara Courthouse competition. He was adviser in the competition for the Masonic Home at Decoto, for the Bank of Italy, San Francisco, and for the Mercantile Place Building, Los Angeles.

In point of continuous service, he is the oldest member of the California State Board of Architecture, where he has served since 1910, and as Secretary of the Board since 1913.

[Concluded on page 64]



CALIFORNIA STATE OFFICE BUILDING AND CALIFORNIA STATE LIBRARY AND COURTS BUILDING, SACRAMENTO
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INTERIORS AND THEIR DECORATION

[BY K. HOPE HAMILTON]



HE age-old question, "which comes first, the egg or the hen?" seems just as capable of solution as the more recent question "which comes first, the architect or the interior decorator?" But, day by day, it seems that an appreciation by architect and decorator of each other's problems is coming to mean that one is quite as necessary as the other in the designing of the really

fine home. After all, what can be more important than the home, and especially its interior? The furnishings and appointments of a house should represent what the owner of the house regards as good taste.

The aesthetic sense is instinctive and expresses in man his desires for beauty. What one selects in response to the demands of one's nature, and how it is arranged, determines his taste.

Taste is not a fixed quality and no man has the divine right to express good taste. It is no monopoly. And it should be remembered in expressing taste through selection of your furniture, draperies, etc., that your interiors can be no better and should be no worse than the individual creating and assembling them.

WHAT IS AN INTERIOR DECORATOR

What is an interior decorator? A man or woman who, with skilled training and artistic sensibility, is capable of assembling rugs, draperies, wall-coverings, pictures, ornaments, etc., in such a way as to create a harmonious unit.

To be a successful interior decorator, one should possess

powers of visualization, a good sense of proportion and more than a mere ability to assemble the different items of home furnishings: one should possess historic as well as artistic knowledge covering all of the branches of the decorative trades.

A decorator must know furniture almost as well as the cabinet maker knows it. He must know rugs and carpets so that his purchases for his clients may be guided by a professional knowledge. He must know wall coverings and fabrics to a degree equalled only by the men who manufacture them.

Artistically, he must understand design, its application in relief work, in textiles and general ornamentation and must have a thorough knowledge of the history of the world, as it relates to the period of design. If your interior decorator, plus all these, has some understanding of architecture, so much the better for all concerned.

The recognized architect as a rule is only too willing to have the assistance and co-operation of the real interior decorator, but it would be foolish to ignore the fact that chasms do exist between the two, due generally to a variety of causes. Not the least of these causes is a disposition on the part of many clients to use the decorator as a means to attempt to extort from the architect more than had been provided for, or *vice versa*.

If clients and the press would be fair in their recognition—instead of as in a recent case where a New York decorator was given the entire credit for the conception which I happen to know had been really the work of the architect—it would do much to bring closer co-operation between the architect and the decorator and redound to the ultimate benefit of the client.

INCREASE PRODUCTION ON NEW TYPE BRICK

BY THE installation of thousands of dollars worth of new plant equipment, Pacific Clay Products Co. of Los Angeles is now able to turn out a better quality of face brick and increase production, according to Robert Linton, general manager of the company.

In a statement issued last month, he calls attention to the fact that his company is specializing in several unusual shades of face brick manufactured especially for architects and builders who want to produce artistic effects. Architects have found that they can work with these vari-colored bricks as an artist works with paints, and several buildings erected recently with this material have attracted favorable attention and comment, it is said.

* * *

CALIFORNIA PLUMBERS LEAD NATION

ACCORDING to H. S. Graham, president of the Washington Iron Works, of Los Angeles, who returned recently from a tour of American cities, sanitary engineering is further advanced in California than in any other state he visited.

Mr. Graham declares that the whole country is beginning to refer to the "California design of better bathrooms." In the east, he points out, the majority of bathrooms are mere dark closets, unattractively fitted. But, in California, he says, plumbing merchants have brought about a condition where the owner treats the bathroom

as one of the most important in the home: roomy, spacious, well lighted and ventilated with fixtures of high quality, attractive in design and appearance.

* * *

VENTILATION VITAL TO GOOD HEATING

WHEN any heating appliance is installed in California nowadays, says A. J. Hartfield, president of the Pacific Gas Radiator Company of Los Angeles, one insures that ample provision is made for adequate ventilation. This is done usually by a vent which sucks the burned gases away from the heater and ejects them outside. This very process, he says, draws air from the room which is replaced by fresh air entering through cracks, under doors, through keyholes and other minute openings. Thus, a vented gas radiator is constantly circulating fresh air.

Mr. Hartfield says builders should make sure that their buildings are equipped with vented heating appliances installed by experienced heating engineers.

* * *

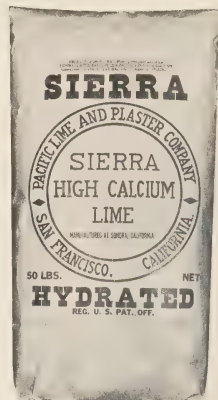
CALIFORNIA RELIEF MAP

To builders, architects and manufacturers seeking favorable locations for plants, the colossal panoramic relief map, "California in Miniature," unveiled November 19th in the nave of the Ferry Building, San Francisco, affords a quick and intelligent method of studying the Golden State. Every county, community and district in California is faithfully reproduced.

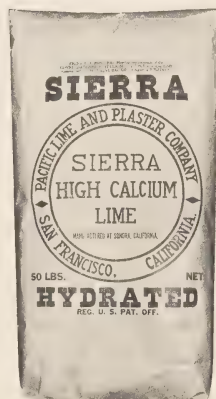
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(Continued from page 6)

with a perforated tile grille, which lends decorative value to the wall.

The electrician is to further provide conduit leading from a point on the property near the electric company's supply wires to a designated place on the rear porch to accommodate the meter box.

While the masons run the walls up, the rough carpenter may proceed with the floor joists in the rear rooms. The rough flooring should then be laid, thus allowing the masons to proceed with the partition walls, which are made from 4-inch hollow partition tile, and rest directly on the rough floor. Wood lintels 4x4 inches are set in place above all interior openings.

The mason should also set in place the terra cotta downspouts, and perforated ventilator tile, allowing the proper space in the basement wall for gas meter and opening on rear porch large enough to build in cabinet for electric light meter and switch box. He should also build in ice box of hollow tile allowing one opening above for ice and another opening below for milk bottles. These openings are to be accessible from the rear porch.

Carpenters then proceed with roofing, nailing rafters and ceiling joists to a 2-inch wood plate laid full width on top of all walls, and bolted down every 6 feet with 1/2x20-inch iron machine bolts.

Rough sheathing is laid on roofs and covered with roofing felt well tarred, and where roof is exposed to sight, red roofing tile is laid.

All exterior walls are plastered with one coat of plaster composed of one part water-proof Monolith cement and three parts of clean sharp sand, and all troweled smooth but wavy.

The final finish is composed of parts of waterproof cement, lime putty, and adobe dirt mixed in proportion according to the color and finish desired. The lime seems to allow this mix to dry slowly, thus insuring a good set on the cement. The walls should be well wet down and the above mix applied in a liquid form with a whitewash brush.

No attempt should be made to mix the above ingredients too thoroughly, as a certain amount of variation in color tone is desired in this class of work, and is obtained by rubbing the whitewash brush heavier on certain parts of the wall.

Avoid a monotone effect in this last coat, and yet do not streak the wall with brush marks. Painters should use a sweeping, circular motion with the brush blending the colors fairly well together.

Interior walls may be plastered with hard wall plaster, as the ceiling of rooms will be lathed. No furring on the inside walls is necessary as the waterproof cement on the outside does not allow the water in wet weather to soak into the walls.

Vitrified tile floors are laid directly on the rough cement floors, as well as a tile base 6 inches high around these rooms. Tile floors, where rough wood occurs, are simply laid over black building paper on wood floors, providing tile bases or wainscots as the case may be.

Tile wainscots and bases may be readily and economically laid directly on hollow tile partition as well as exterior walls, no wood backing, black paper or expanded metal wire lath being necessary for the tile work, as is customary in wooden structures.

The interior plastering is not put on until the tile work has been set, as in many instances the tile and plaster work are made flush on the wall.

Tile mantel is built in end wall of living room, providing for gas heater in connection with fresh warm air intake above fire box.

The wood door and window casings are limited to very small section, in fact, just enough wood is used to be consistent with strength.

All exterior woodwork is burnt either with a gasoline torch or directly over a fire and is finally brushed off with wire brush. No other finish is necessary.

All interior woodwork is treated the same except a gray wax finish is applied and rubbed off, leaving the woodwork slightly gray in the lower grain of the wood.

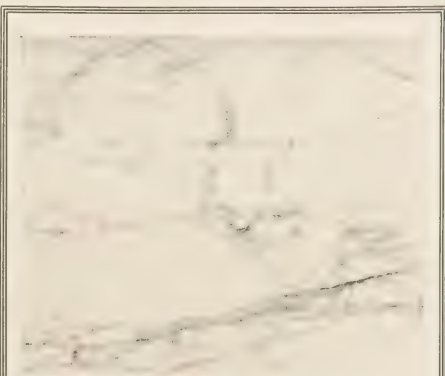
The interior walls are finally painted as desired, electric fixtures hung, and the house is ready for occupancy.

In conclusion, we might say that the construction of this type of dwelling is practically indestructible, not subject to wear, needs very little if any upkeep, is fire proof, warmer in winter, owing to its heavy, non-conducting walls, and cooler in summer for the same reason.

Insurance costs and painting upkeep on the average house amount to considerable in ten years' time, and this expense is entirely eliminated in this construction.

The original cost of this type of building is hardly any greater than ordinary wood construction; in fact, in the case of this dwelling, the cost of labor and materials did not exceed \$1300.00 on the hollow tile walls and partitions. Furthermore, the cost of plastering is considerably less owing to the fact that one exterior coat only is necessary, no black paper, furring, sheathing, lath or chicken wire being needed to cover the walls. This also applies to the interior partition walls; the plaster is applied directly to the hollow tile, saving considerably on the cost of lathing.

This type of home is typical of the early California building introduced by the Spanish, showing marked Indian influence, and allows great latitude in exterior and interior decorating.



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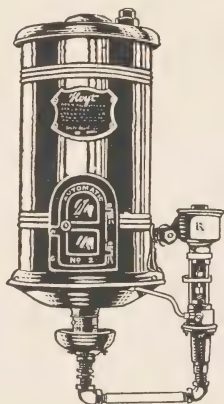
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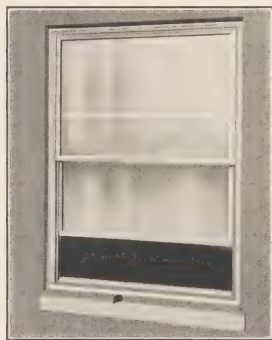
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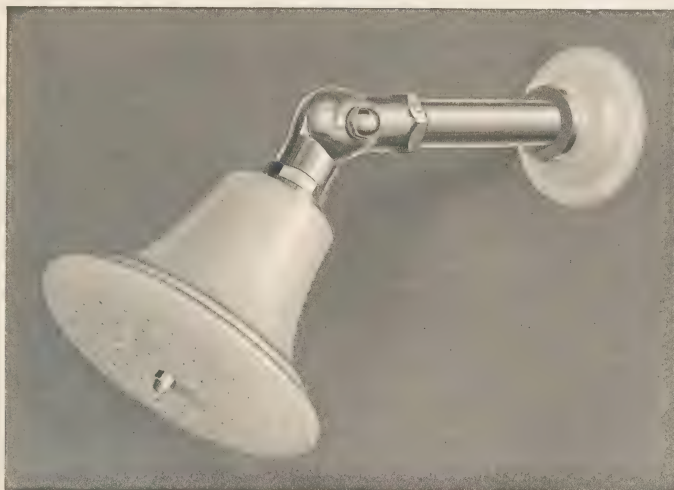
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Fig. 21

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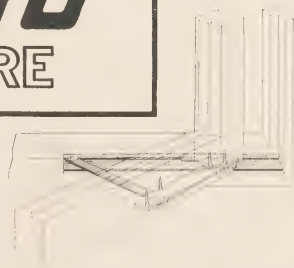
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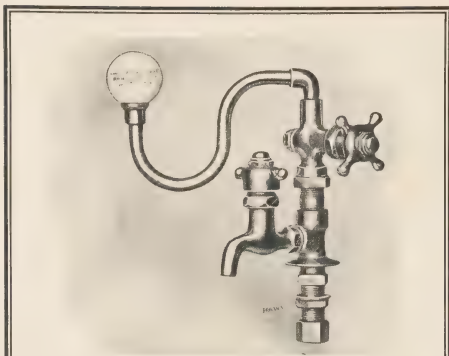
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SOUTHERN CALIFORNIA CHAPTER

By HAROLD O. SEXSMITH, A. T. A.

MANY of us have had opportunity to travel abroad, and many of us, thanks to bygone ages, have brought back much of architectural value from which our clients are now benefiting. Few of us, however, can give out in form of speech, the things we have learned in our travels. It is the good fortune of the Southern California Chapter of the Institute that a few, at least, of its members do not come in this category. Windsor Soule, of Santa Barbara, is one of the elect who have had choice experiences abroad and can tell of them in a most fascinating manner. There were perhaps seventy-five members of the Southern California Chapter gathered at the March meeting to hear him tell of his travels overland through Spain. His talk was an informal one interspersed with anecdotes of an amusing nature. He illustrated his talk with many new lantern slides which were rich in architectural inspiration. His trip covered about six thousand miles in Spanish, Italian and French territory.

The lantern slides were quite as inspiring as the talk, and brought to those who saw them many refreshing suggestions for the treatment of detail in the design of Latin buildings. Several Chapter members voiced the hope that Mr. Soule would find it possible to reproduce some of his pictures in book form, since most of it is hitherto unpublished work and is particularly applicable to informal Southern California architecture. The Chapter is most grateful to Mr. Soule for his valuable contribution to a better understanding of Spanish domestic architectural design.

CRAFTSMANSHIP IN IRON

"Craftsmanship in Iron" is the title of a handsome year-book just issued by Michel & Pfeffer Iron Works of San Francisco. The book is comprehensive and artistic and shows graphically by profuse illustration the manner in which leading Pacific Coast architects have adapted ornamental iron to effective uses. It was conceived by Mr. Pfeffer as a suggestive aid to architects and has been the subject of much favorable comment.

* * *

SIMONS OF CALIFORNIA HONORED

The importance of the brick industry in California has just been given added national recognition by the brick manufacturers of the country. At its annual convention held last week in Chicago, the Common Brick Manufacturers' Association of America elected as their vice-president, Walter R. Simons, president of the Simons Brick Company of Los Angeles.

* * *

SYLVAIN SCHNAITZACHER
(Continued from page 47)

He was secretary, San Francisco Chapter, A. I. A., from 1906 to 1916, and was vice-president two years, president two years, on the board of directors for three years and at the present time is Ninth Regional Director for the Institute.

His hobby? Watching his mail in the hope that some day a letter will come to him with his name spelled correctly. Some day.

* * *

EDWIN BERGSTROM
(Continued from page 47)

His hobby? For years he has been making a splendid collection of rare and valuable books on architecture and art which, with characteristic generosity, he has turned over to the new Allied Architects' Library and thrown open to the public.

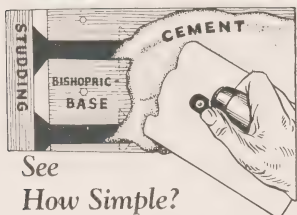
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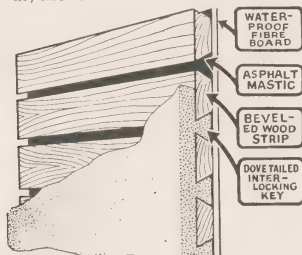
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VOLUME XXVII

SAN FRANCISCO · MAY · 1925

NUMBER FIVE

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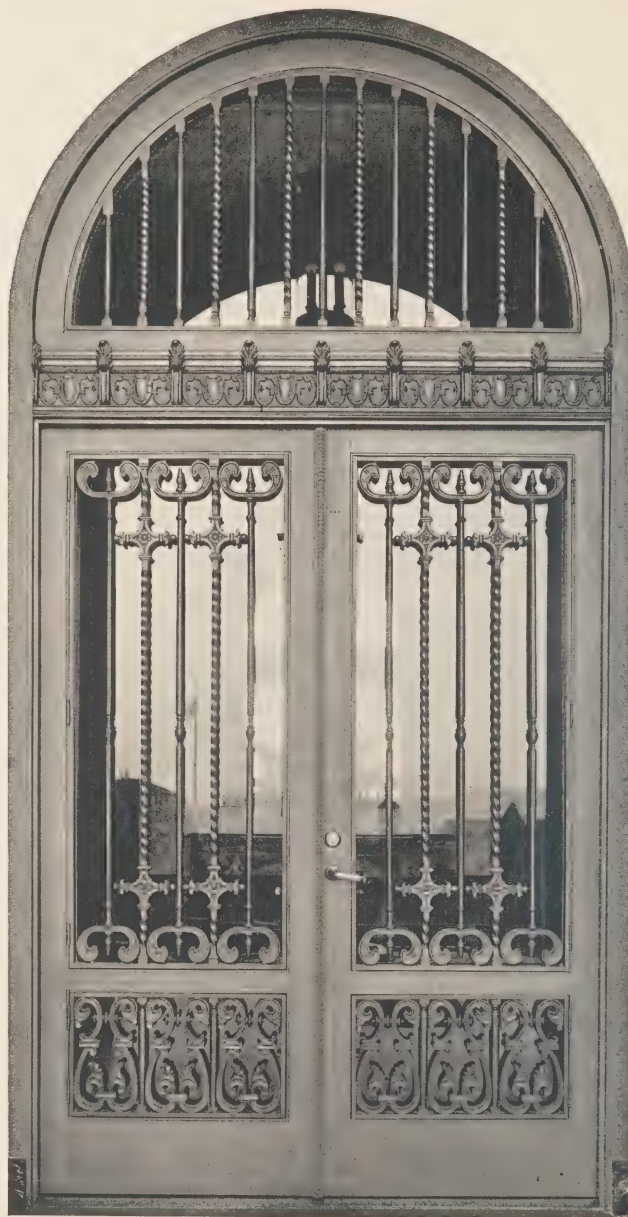
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VOLUME XXVII · SAN FRANCISCO · MAY, 1925 · NUMBER FIVE

SOME FACTS CONCERNING THE INDUSTRIAL ASSOCIATION OF SAN FRANCISCO



HE building trades strike of 1921 convinced the community that San Francisco needed a strong and well-financed organization, equipped to effect and maintain sound industrial relations, to study industrial conditions and seek to prevent industrial disputes, but to be prepared to deal with industrial controversies if and when they arise.

In that spirit was the Industrial Association created in the Fall of 1921; and in that spirit has it functioned ever since. It has always proceeded—and will so continue—upon the basis that any serious industrial dispute involves three interests: the public, the employee, and the employer; and that the public interest is foremost. Its record of constructive achievement, hereinafter set forth, is proof that it has fulfilled all its pledges.

STATEMENT OF PRINCIPLES

The following statement of principles is taken from the By-Laws of the Industrial Association:

First: The right of any person to seek, secure and retain work for which he is fitted, and the right of the employer to engage or dismiss employees, should not be abridged or denied because of membership or lack of membership in any organization or association of any kind.

Second: Efficiency in industry. This should be created and maintained to enable our enterprises to cope with those of other places. Superior skill and industry in work should be permitted to earn an adequate reward. The establishment of this principle, however, is not to be used to reduce the earnings of a less able man below a fair return for the work done. No artificial limit or restriction should be placed upon the normal production of any man or upon the use of any appliance, invention or other means to increase output, always having due regard for the health, safety and well-being of the individual.

Third: The right of management is inseparable from responsibility for industrial results. Therefore the right of the employer to engage or dismiss men individually on merit must not be circumscribed; the right on all occasions, however, to be exercised only upon broad principles of justice, and with a recognition of the obligation on the part of management to co-operate with the employee in securing so far as possible continuous employment.

Fourth: No understanding should be reached between employers and employees that ignores the public interest, and no agreement should be tolerated that is illegal or contrary to sound public policy, whether made between employers themselves or with their employees or others.

As it enters upon the fourth year of its community endeavor, the Association presents the following as its record of constructive achievement:

Settled city-wide building trades strike of 1921 by establishing American Plan in building industry, thereby abolishing all artificial and autocratic union rules and regulations curtailing efficiency and limiting output; including rules and regulations rigidly restricting admission of apprentices to the several building trades.

Provided impartial machinery for establishing wages in building trades, and enforcement of wages thus established.

Maintained free trade schools for plasterers, plumbers, painters, paperhangers, bricklayers, tailors, molders, tilesetters and housesmiths; from which have been graduated some 1,000 apprentices and in which approximately 700 are still taking training.

Effectuated American Plan in whole or in part in the following industries (in addition to the building industry): Lithographic, cigar, shoe, garment, taxicab, metal, warehouse, glass, lumber, hotel and restaurant, and candy.

Effected a plan of employee insurance by means of which it has been possible for the first time to offer to building trades workers group insurance at rates 60 to 80 percent less than ordinary insurance could be purchased, and under which thousands of building trades workers have secured policies covering death and total disability.

Established a safety service to supplement safety inspection by the State and municipality; to the end that the hazards of industry may be reduced to the smallest possible minimum.

Maintained a free employment bureau, which has placed more than 26,000 men and furnished help in all lines with no expense either to employers or employees.

Effected a comprehensive improvement program for foundry operation, so that American Plan foundries are rapidly becoming superior to any others in the San Francisco Bay District, and up to the standard of the best foundries in the United States, and are thereby securing work heretofore done elsewhere on the Pacific Coast and in the East.

Settled numerous incipient controversies which might otherwise have led to serious industrial strife.

Protected the workers' interests, and co-operated with workers by adjusting their grievances, by preventing any discrimination between union and non-union men; and by absolutely enforcing the eight-hour day, good wages and decent working conditions.

Protected the public interest so thoroughly that while building permits have steadily increased and the entire community has prospered greatly and progressed rapidly, strikes have been almost wholly eliminated. Indeed, while San Francisco building permits for 1924 reached the

(Continued on page 51)



CHARACTERISTIC OF THE TUDOR CEILING

DOMESTIC ARCHITECTURE OF THE TUDOR PERIOD

[BY JOHN QUINN*]



HE Tudor dynasty was created by Sir Owen Tudor of Wales, who married Catherine of France, widow of King Henry V of England. The House of Tudor reigned for 118 years from 1485 to 1603, and had five reigning monarchs: Henry VII, 1485-1509; Henry VIII, 1509-1547; Edward VI, 1547-1553; Mary Tudor, 1553-1558; and Queen Elizabeth, 1558-1603.

Our space permits only the briefest sketches of this important period.

One who has studied the subject of the Mediaeval manners and customs of England cannot fail to be struck with the co-existing Architecture and Furniture. Prior to the accession of Henry VII to the English throne, the architectural period is known as that of the Perpendicular Gothic Age.

There are many fine architectural examples existing of the Gothic Age, but little furniture; and perhaps this is explained by the limited durability of wood as compared with that of stone, and little or no furniture has survived earlier than the Tudor Period; hence the commencement of our studies from that epoch. About the year 1500 a sudden stride in domestic civilization took place, and Decorative Furniture began to be introduced into private houses. Hitherto it had been practically confined to episcopal palaces and monasteries, for the old monastic architect was the originator of Furniture in England. What was the cause of the change? Before this question can be answered, it is essential, in order to understand even superficially the Art of any time or country, to take into account its history; and, above all, is this necessary in the study of Period Furniture and Decoration, and Architecture.

It was to the introduction of gunpowder about 1500, that we can ascribe this change, as then the death-knell of the old type of stronghold was sounded; as long as it was impregnable against the warrior's arrows, it truly served its purpose. Gunpowder changed the methods of warfare, etc., but here we are more interested in its influence upon Art. It made its strongest imprint upon the domestic life, and from this time forth the builders were erecting dwelling places and not strongholds for protection. Hitherto it was necessary to build windows within the stronghold itself, looking on to a dingy courtyard, for there were no windows on the exterior, lest the warriors should shoot or "break through and steal"; but now the windows look down upon the verdant pastures and valleys below, moats are filled in and drawbridges cease; and thus developed the ever-charming English Garden which surrounds these portly dwellings with sweet-smelling flowers, and heralds welcome to the approaching visitor.

The introduction of the printing press by William Caxton in 1476 was of the utmost importance. Caxton was practising typography and selling books in a house near the western tower of Westminster Abbey from 1476 until his death in 1491. His publication enabled the hoarded knowledge of the world to be disseminated, and the enlargement of men's ideas followed.

The mercantile instincts of the nation now began to develop. Some of the countries English merchants dealt with were much further advanced in Art than England, and, consequently, English merchants spread over the country the works and artists of other lands. Then, again, the strong growth of the king's followers helped con-

siderably to suppress the wars of rival nobles throughout the land, and so order grew out of chaos, and by the latter part of the fifteenth century we find furniture of native origin. Hampton Court Palace is a superb example of Tudor Architecture; this was erected by Thomas Wolsey, afterwards created Cardinal in 1515, which made him, virtually, the pope in England. In a spirit of rivalry with Francis I of France, Henry VIII sought to bring foreign artists to England. Although Raffaele and Titian declined the invitation, other eminent men from different parts did come.

Hans Holbein (the younger), the greatest artist of the Tudor Period, was born at Augsburg in 1498. In 1526 he visited England and Erasmus of Basle introduced him to Sir Thomas More, adviser of Henry VIII. Sir Thomas had a charming country house at Chelsea standing near what is now Beaufort Street. Holbein was received by Sir Thomas with great kindness, lodged with him at Chelsea from 1526-1530, and was ultimately introduced to Henry VIII. Holbein became the King's favorite painter, architect and designer.

Clock designing was one of the many branches of art Holbein devoted his time to, in fact his last dated drawing, 1543, was for a clock case and is to be seen in the British Museum. He held Nicholas Cratzyer, Henry VIII's



A REPRODUCTION OF THE FIRST UPHOLSTERED CHAIR IN ENGLAND

clockmaker, in high estimation, and in the Louvre, Paris, there hangs a painting of Cratzyer by Holbein dated 1528. He not only designed clocks, but plate, jewelry, tapestry-cartoons and architecture, for it is stated that he designed two gate-houses; the first being the North Gate at Whitehall, demolished 1770, and The South or King Street Gate, demolished 1723. The writer possesses an engraving by G. Vertu of the latter Gate, and it reminds one of the Wolsey Gate at Hampton Court, introducing terra-cotta busts and ornaments. The gateway in the Gardens at Wilton is also ascribed to Holbein.

(Continued on page 45)

*Of W. & J. Sloane, San Francisco, California.



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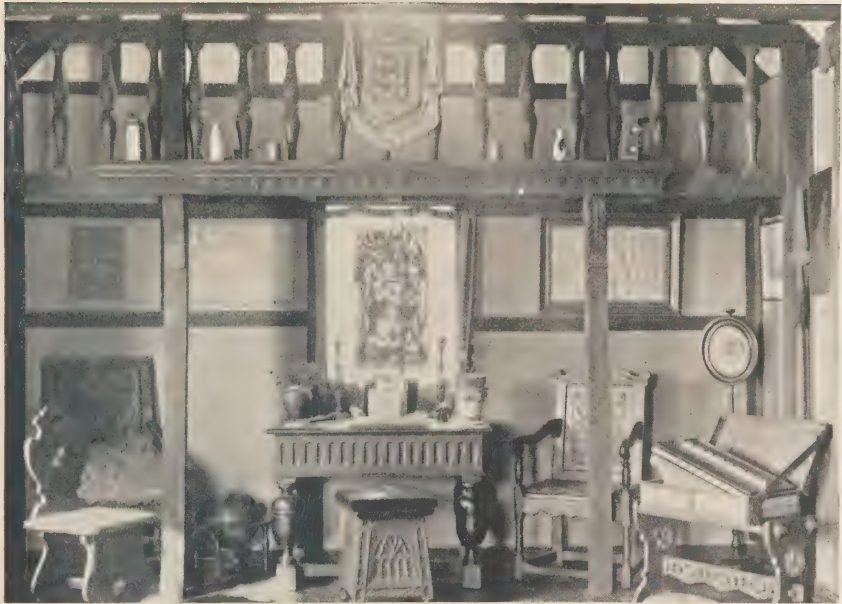
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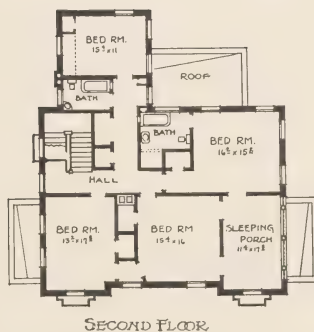
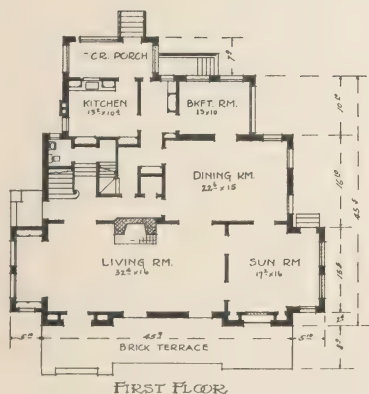
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ABOVE—RESIDENCE OF MR. W. C. RIGSBY, SAN ANTONIO, TEXAS; BELOW—ENTRANCE TO THE RIGSBY RESIDENCE.
ATLEE B. AYRES, ARCHITECT



ABOVE—ENTRANCE TO RESIDENCE OF DR. GARRETT C. ROBERTSON; BELOW—FLOOR PLANS, ROBERTSON RESIDENCE.
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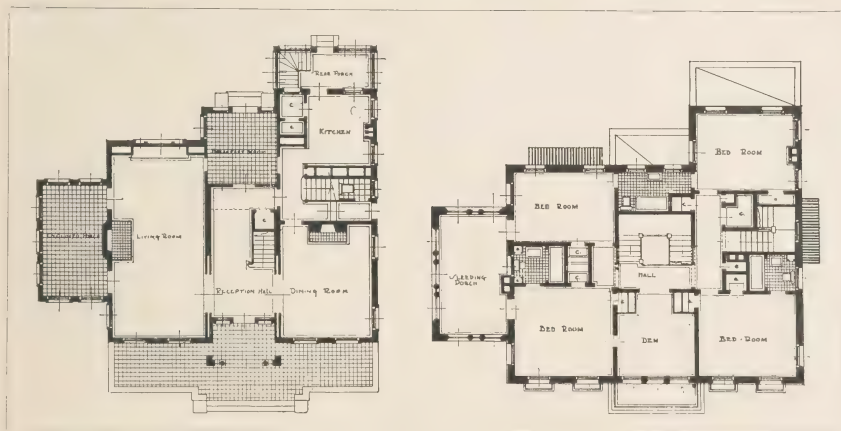
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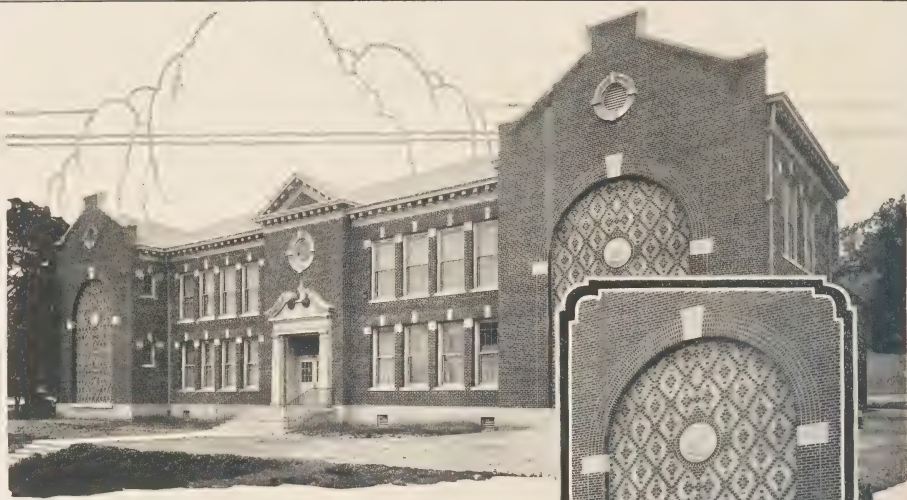
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ABOVE—RESIDENCE OF DR. F. T. MAESSEN; BELOW—RESIDENCE OF DR. G. A. PAGENSTECHER. ATLEE B. AND ROBERT M. AYRES, SAN ANTONIO, TEXAS, ARCHITECTS

WALLS OF MAHOGANY

BY JULIA WOLF



IS SAID that Sir Walter Raleigh was the first person to introduce mahogany into England at the extreme end of the 16th century. However, we find it did not become popular there until nearly two centuries later. The solid oak furniture held its own through all the years, but there are many points in favor of mahogany, among them the fine hard nature of the grain, the ease with which it can be polished, its variety of beautiful colorings, ranging from deep blood-red to rich golden brown, and the fact that it does not warp easily.

Mahogany has been very justly described as an "aristocrat" among woods, and accordingly it calls for an eminently refined setting; and one cannot do better than consider the better type of American home fitted up with mahogany furniture.

First, let us think of the walls. A smooth surface will be far more in sympathy with the exquisite polish than the rougher-surfaced treatments recommended for oak, and with regard to color, either ivory, white, green or blue can be relied on to form a successful background, no doubt largely on account of the fact that this combination most nearly approximates to the late 18th century interior of the Old World.

In present times, it is purely a matter of personal taste whether this effect is carried out in distemper or wall-paper, for each can give the desired effect. In the case of wallpapers some of the satin-striped ones or others which, self-colored, give the popular water-wave effect, form an ideal background in the room which is to be furnished in mahogany.

Then, again, the ceiling needs careful consideration. Something of a discord will be created in the small type of house which simulates a Jacobean appearance on account of its timbered ceiling, yet which selects mahogany as its furnishing medium. The two are not in harmony.

Here we cannot do better than to reflect on the general trend of ceilings in the early mahogany age. While Chipendale and Hepplewhite were each designing the refined pieces of furniture usually associated with them, in addition to furniture they were also concerning themselves

with the interior of the home and developing ideas of relief decoration on flat surfaces.

The plaster composition known as carton-pierre was very largely used by the brothers Adam, and accordingly mahogany furniture looks never better than when placed in an interior where the ceiling or the walls are thus decorated.

In modern times this effect can frequently be obtained by applying mouldings which can be used as excellent substitutes. These, in conjunction with the plain smooth-surfaced wall, will be found to make a very suitable setting for mahogany furniture. And further, if the doors are stained in a deep mahogany shade, the harmony will be quite perfect.

Heavily timbered ceilings and dark-panelled walls must be regarded as completely out of the picture when the modern home-maker decides to employ mahogany. Let him constantly keep in mind the typical classic walls of the 18th century.

In a similar way, the floors are affected; they, too, must fall in with the general scheme; and here again refinement is called for. The coarser types of floor treatment, such as red bricks with rush mats, or quaint rugs of peasant design, would be ill at ease, for mahogany requires the soft velvety pile of the more highly finished carpets or the rich and luxurious weaving found in finer Oriental rugs.

There is also the question of fabrics; and again we shall find that those required for the room which is to be furnished in mahogany will vary completely from the one to be furnished in oak, walnut, etc.

Among these, special mention may be made of the mercerised casement cloth which has a particularly soft, silky appearance, while such as the silk-striped poplins and the shot silk and cotton taffetas have just sufficient refinement of texture to make them suitable materials for a mahogany setting.

Somehow the crudeness of brass and the heaviness of hand-made pottery seem antagonistic to the refinement of such a highly polished surface as mahogany.

Rather does this call for an accompaniment of exquisite porcelain; while nothing can compete with the charm of fine silver, Sheffield plate, etc.

In the case of the home-maker who may find these latter rather beyond the means available, quite good results will be forthcoming if some of the new mercerised fabrics are employed.

LUMBER DATA, A VALUABLE FILE

"PINE HOMES," crowded with informative data for the technician as well as the home builder, is the title of a handsome brochure issued by the California White & Sugar Pine Manufacturers' Association as part of an exceedingly well-prepared filing folder.

There are many technical information sheets contained in the folder, but the outstanding classic is the booklet compiled under direction of Austin Black, Advertising Manager of the Association. In typography, this booklet is unique; in human interest it excels.

There are a number of introductory pages which one can not read without almost breathing the very atmosphere of the pines. These are followed by a report of investigation of California pines, followed by Plan of Report of California Pines and by chapters devoted to The Foundation, the Framework, Floor Joists, Bridging and Nailing Joists, Studding Bracing, Rafters, Allowable Stresses, Sheathing, Sub-Flooring, Roof Boards, Wood

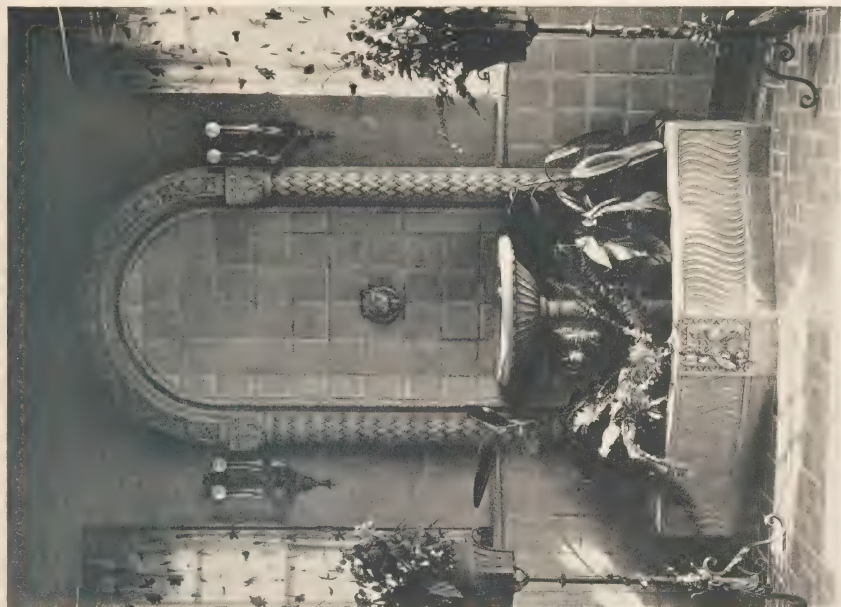
Shingles, Flashings and Gutters, Window and Door Frames, The Porch, Exterior Doors and Entrances, Interiors, Window Sash and countless other problems which arise in every-day construction, all well treated in this attractive booklet.

It is an admirable and valuable folder and one which the Association is glad to supply any architect upon request.

* * *

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LIFT—STAIRWAY, RESIDENCE OF MR. W. C. RIGSBY; RIGHT—FOUNTAIN, RESIDENCE OF MR. DAVID STRAUSS.
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You are invited to apply to this department whenever you feel it can be of assistance. If you have not already received our set of California Pine Information Sheets, in a form easily filed, you should write for them immediately. They give you essential technical information.

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ABOVE—ORMSBY CHEVROLET COMPANY, SAN ANTONIO, TEXAS; BELOW—AUTOMOBILE SHOWROOM OF JACK W. NEAL
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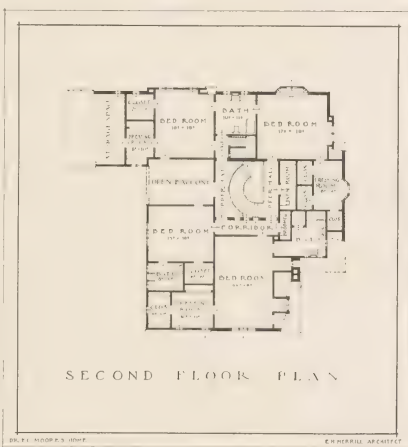
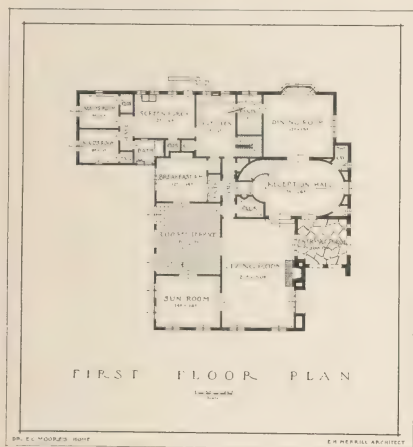
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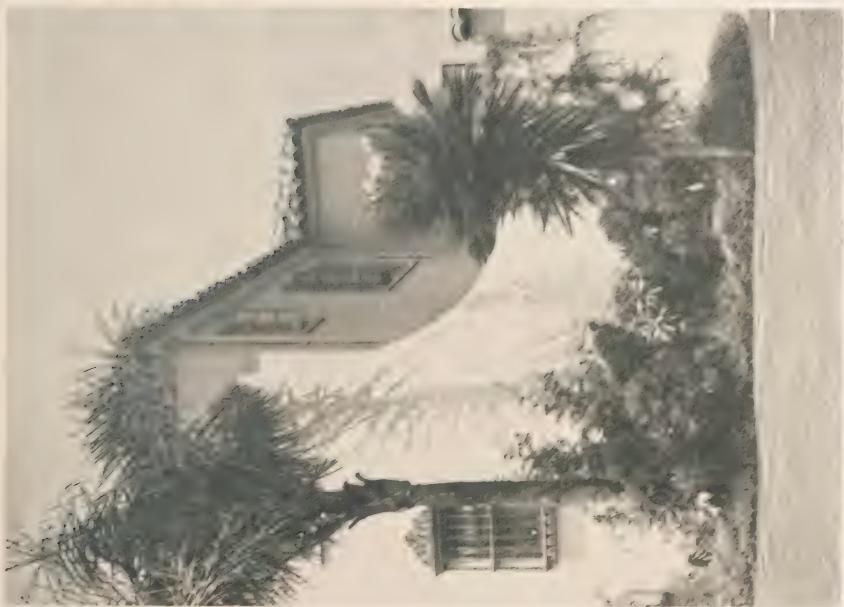
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· EDITORIAL ·

Craftsmanship

It is unnecessary to introduce Mr. Elmer Grey to the readers of the *PACIFIC COAST ARCHITECT*. The book-plate drawings which are reproduced herewith may well be called "Exhibits in the Case of Handcraft *vs.* Machine-craft." While Mr. Grey is not exactly a Voice crying in the Wilderness, he is indeed one of the few who care and dare to sound a note of protest and warning against the growing tendency to neglect craftsmanship. The eye of the camera is a useful, well-nigh invaluable, aid to the work of the architect; but it can never attain or replace the combination of eye and hand and brain of the true creative artist.

* * *

The Modest Architect

For several months the *PACIFIC COAST ARCHITECT* has been devoting a monthly page to "Personal Glimpses" of well-known architects. That this feature is omitted in this issue is not due to lack of interest or to lack of interesting subjects, but to the personal modesty that seems to be inherent in the profession.

Why the Architect should be so reluctant to be photographed is a mystery. There are few men—and fewer women—who do not get a more-or-less concealed thrill from seeing their features in print. Can it be that the artistic spirit in the Architect, satisfied with nothing short of perfection, rejects the Outer Envelope as an inadequate presentment of his personality? Then modesty, perhaps, may not be the real cause for the difficulty we find in securing likenesses of our architectural luminaries.

However, we shall endeavor to overcome this reluctance and continue these Glimpses, feeling sure that this modicum of publicity is deserved and desirable. Meanwhile, we present elsewhere a tribute to one not, indeed, in the profession, but who was liked and valued by a great many architects—the late M. J. Hetherington, for years dealer in architectural books.

* * *

Standardization

The American Institute of Steel Construction has been sending its chief engineer, Mr. Lee H. Miller, on a tour around the South and West, a campaign of education for the elimination of waste and economy of construction. At a meet-

ing in San Francisco in March, 400 architects, engineers and contractors gathered to hear Mr. Miller, and his clear exposition of the work done by the National Institute toward the standardization of steel specifications and building code requirements, the possible saving in steel ton-



nage through the adoption of the Institute's revised formulae, and the enormous money saving that this would entail, created a most favorable impression, and should lead to definite action in San Francisco. The Institute Code has been prepared by a committee of five distinguished architects and engineers, and represents a combination of engineering skill, practical experience and good sense, of the greatest economic and structural value.

* * *

IN RECOGNITION OF COURTESY

Through the kindness of "California Southland" we are able to reprint, for our readers, notes by Mr. Harold O. Sexsmith, A. I. A., on the activities of the Southern California Chapter, originally published as a Monthly Bulletin in that unique and attractive magazine of the South. Credit for this privilege has been quite unintentionally omitted in previous issues.

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SAN FRANCISCO ARCHITECTURAL CLUB



THE Entertainment Committee of the San Francisco Architectural Club has arranged a very comprehensive and exceedingly interesting program of social events for the year that will be greatly enjoyed by those who attend and will occasion many regrets among those who are not fortunate to be present.

It is the desire of the Committee to enliven the otherwise prosaic

business meetings with some little comic-diversity that will entertain the gathering and increase the spirit of good fellowship which makes club spirit.

At the February meeting, after the formal business had been disposed of, the members present were invited to participate in a comedy "architectural" (?) competition. Printed programs and drawing paper were supplied; a time limit was established and the crowd started to express their ideas. After twenty minutes had elapsed, and all of the drawings were collected, they were properly judged. The handsome prize was awarded to Lawrence H. Keyser, who displayed unusual imagination and a remarkable knowledge of mechanics in the solution of a very simple problem.

The Club, at their March meeting, had the pleasure of entertaining as an honorary guest, Mr. Roger Blaine, who fascinated the members with intimate little glimpses of his recent sketching trip through the southern European countries. His collection of exquisite sketches were an inspiration to all present.

The frolic after the April meeting was given over to that latest craze which has been sweeping the country, the cross-word puzzle. The puzzle, on somewhat architectural lines, was devised by the ingenious Entertainment Committee and was drawn on a big blackboard, so that the entire assemblage might participate in the fun. The gradual development of the solution, accompanied by continual gales of laughter, disclosed the letters S. F. A. C. in the center of the checkerboard surrounded by an assortment of words that can come only from a draughtsman's imagination.

The feature of the May meeting is a good old-fashioned spelling bee with Sturgis' Dictionary of Architecture as the source of inspiration and a fine reward for the best speller.

There is something interesting promised by the Entertainment Committee for each monthly meeting and, after the evening's fun, refreshments will be served as in the past. The Committee also has a number of large club affairs programed for the year, details of them will be announced later.

The Entertainment Committee, who are working so hard to give the club boys a great year of social affairs, is composed of Orin Bullock, Chairman; A. D. Jansen and Lawrence H. Keyser.

The preliminaries to the big pool tournament have been concluded with Wilton Smith winning the honor of having his name engraved on the silver cup. The finals are now in progress; the prize for this being a handsome billiard cue.

PACIFIC CLAY PRODUCTS

ON FEBRUARY 15th the Los Angeles Chamber of Commerce opened its new building and on the same date the Pacific Clay Products moved to a suite of offices in that building. Behind this move there is an unusual story, according to Robert Linton, general manager, who says that three past presidents of the Los Angeles Chamber of Commerce are members of the Pacific Clay Products and out of loyalty to that organization, they waited until the new building was finished so they might occupy one of its floors.

Pacific Clay Products is the oldest, and in many lines, the largest ceramic industry in the West, Mr. Linton says, and points out that the company operates three large plants in the Los Angeles neighborhood, making quality face brick, fire brick, fire clay, flue lining, drain tile and a complete line of stoneware (crocker).

Many Los Angeles business leaders are on the directorate, including Wm. Lacy, past president Chamber of Commerce; N. W. Stowell, prominent capitalist and owner of the Stowell Hotel; Robert Linton, W. R. Fawcett, Wm. T. Bishop, past president, Chamber of Commerce, and present head of Bishop and Company; John D. Fredricks, U. S. Congressman and past president of the Chamber of Commerce; Paul G. Hoffman, head of the company bearing his name, chairman of the traffic commission and director in the Chamber of Commerce.

* * *

DONLEY BOOK OF FIREPLACES

The third edition of the Donley Book of Fireplaces is published to help the architect, builder and home owner build fireplaces that will be free from ordinary fireplace evils, such as smoking, soot smudging, poor draft and lack of heat radiation.

To accomplish the above, the book first gives a very brief history of fireplaces and their construction.

Having treated on external designs the book then takes up the internal construction, explaining its importance and giving a complete set of working plans for building the fireplace.

This new edition, with many new features, larger in size and number of pages, profusely illustrated, will be welcomed by architects, builders and home owners as a valuable aid in building better fireplaces. The Donley Brothers Co., 13900 Miles Ave., Cleveland, Ohio.

* * *

CALIFORNIA COMPENSATION LAWS

The Industrial Accident Commission has prepared a booklet for distribution that outlines the principal provisions of the Workmen's Compensation, Insurance and Safety Laws of California with respect to compensation. The information given sets forth briefly the obligations of the employer and the benefits the laws provide for industrial injury. It should be found of interest to all employers of labor as well as every employee in the state. Copy of the booklet may be had at the offices of the Commission in San Francisco or Los Angeles, or it will be mailed to any address on receipt of request.

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SAN FRANCISCO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS MONTHLY BULLETIN

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NEXT MEETING

The next meeting will be held in the rooms of the San Francisco Architectural Club, 77 O'Farrell Street, on Tuesday, May 19, 1925, at 6:30 p.m.
Dinner will be served at 75 cents per plate.

APRIL MEETING

The regular meeting of The American Institute of Architects, the San Francisco Chapter, was held on Tuesday, April 21, 1925, in the rooms of the San Francisco Architectural Club, 77 O'Farrell Street. President Fairweather called the meeting to order at 7:30 p.m.

The following members were present: J. S. Fairweather, John Reid, Jr., Morris M. Bruce, Wm. Mooser, W. H. Crim, C. A. Memdorffer, W. C. Hays, Will Corbett, Ernest Coxhead, August Headman, Benjamin S. Hirschfeld, Albert J. Evers.

The following guests were present: Mr. Fred Dohrmann and Mr. J. F. Kennedy, of the Regional Plan Association; Mr. Woodward, Secretary of the San Francisco City Planning Commission.

Mr. Fred Dohrmann, President of the Regional Plan Association of San Francisco, gave a very interesting outline of the purposes and scope of the work of the Association. After some discussion, the regular business was taken up.

MINUTES

The minutes of the previous meeting were accepted as published.

OLD BUSINESS

The Secretary reported that the President had appointed as an Industrial Relation Committee: John Reid, Jr., William Mooser and Al J. Evers, with the President as *ex-officio* member.

Report of the Committee on the Architectural and Allied Arts Exhibit in New York, sent by Mr. Schnaitacher, was read and accepted as read.

NEW BUSINESS

The Secretary read a letter from the Industrial Association regarding an act to prevent blacklisting. It was the sense of the meeting that the members write to Assemblymen, asking them to vote against the bill.

Report of the Committee on the competition held by the Redwood Association was given by Mr. Coxhead. The Committee reported successful completion of their work.

The ordinance regarding the limitation of height of buildings in the first and second residential districts in San Francisco was brought up for discussion. Mr. Woodward, Secretary of the City Planning Commission, spoke regarding the proposed ordinance. A general discussion

of the ordinance was held. The following resolution was moved by Mr. Coxhead, seconded by Mr. Mooser and carried by vote of the Chapter:

RESOLVED: That it is the consensus of opinion of this meeting that the controversy which has arisen regarding the proposed ordinance and threatened invasion of the tall apartment-house building into the residence districts is but one phase of the problem confronting the City, largely by reason of the absence of a consistently co-ordinated, comprehensive and officially authorized city plan looking to the future development and expansion of the City:

That no permanent and satisfactory solution of the problems involved and others which will undoubtedly arise from time to time can be made until such a city plan exists:

That it is the sentiment of the Chapter that the action of the City Planning Commission, in working toward this end, should receive whole-hearted support, backed by a sufficient appropriation to produce such a plan.

After further discussion it was moved, seconded and carried that it is the opinion of the Chapter that the area taken in by the proposed ordinance is too large and that the height limitation area should not extend as far east as Van Ness Avenue.

Mr. Fairweather reported that the Builders Exchange had asked that the Chapter pass a ruling allowing a minimum of ten days to contractors for figuring plans for bids. The matter was referred back to the committee for further consideration.

The Industrial Relation Committee reported a meeting with the Committee of the Builders Exchange to consider the proposed ordinance to license plasterers. The Committee recommended a resolution to be brought to the attention of the Builders Exchange, the Industrial Association and other bodies, asking for a reconstruction of the building inspection division of the Board of Public Works. Moved, seconded and carried that the report of the Committee be accepted and the Committee was instructed to co-operate with the Builders Exchange and Industrial Association in the movement.

There being no further business, the meeting adjourned.

Respectfully submitted, ALBERT J. EVERS, Secretary.

NEW PANELBOARD CATALOG

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DOMESTIC ARCHITECTURE

(Continued from page 7)

The *Furniture* of the Tudor Period was chiefly designed by the Architects; in fact, it was almost an undivided profession until the appearance of Thomas Chippendale, for Chippendale himself studied architecture; and about 1730 he established a separate and masterly school of Furniture Designers.

The purpose of giving the names of Architects, Painters, Sculptors, Clockmakers, etc., is to assemble the works of these individuals; and by so doing we lay the foundations for a strictly Period Room or House. For instance: a glance at the list of Painters will at once direct us to the appropriate paintings for the room. For since we are dealing here with Tudor Art, the age of Oak Furniture, one can hardly imagine a painting by Thomas Gainsborough in conjunction with oak cupboards and wainscot chairs. Why? Because Gainsborough flourished during the Adam and Hepplewhite Periods, and consequently, do not his paintings call for the more effeminate surroundings of mahogany and satin wood furniture of the frivolous Georgian times? Try to imagine the Duchess of Gainsborough seated on a wainscot chair, or one of King Henry's armored knights upon a Hepplewhite chair; and surely the fitness of things will assert itself; and this is the keynote of Period Art. Hence the painting for a Tudor room would be a Holbein or one of the brothers Horebourn; and likewise the clock would be a reproduction of a Nicholas Cratzyer and not of a Justin Vulliamy, for he was a clockmaker to George II.

The Furniture of the Tudor Period was made chiefly of native oak, the only wood at the free disposal of the craftsmen, which was grown upon the adjoining estates. It was distinctly restricted in quantity and comprised a few objects such as chests and armories (or livery cupboards), credences, hutches, trestle tables, wainscots, cacquetouses and turned spindle chairs, stools and beds. These objects were frequently painted in colors of red, green and blue, and partly gilt; which indicates strongly the presence of Italian craftsmen, for, naturally, with the admiration Henry VIII had for the Cardinal, one is not surprised that the Italians were much favored.

The chair as seen in the photograph by the carved door is distinctly Italian in form and the original was the first upholstered easy-chair in England, known as "Cardinal Wolsey's chair." When Cardinal Wolsey gave Hampton Court Palace to Henry VIII there were a number of these chairs upholstered in white kid and embroidered in gold and silver thread.

There is a painting in the Prado Gallery, Madrid, of Mary Tudor seated upon a chair of this design, upholstered in black velvet, and needle worked. This was painted in England by Sir Antonio Moro about 1554, who visited England and was court painter for a short period. The reason of our mentioning this painting is to impress upon the student to take notice of the paintings by the different Masters of various periods, which will frequently help to determine the approximate date of the furniture therein. Sir Anthony Van Dyck's paintings are particularly instructive in this manner of the Jacobean period, as are William Hogarth's of the Georgian. Then, again, from paintings of the various periods one can establish with determination the color-schemes; for, after all, a room, when complete, is nothing more nor less than a picture. It is true it is not of canvas and paint, but produced from fine tapestries, velvets, embroideries, porcelains, etc., which are skillfully chosen from the palette of the Decorative Artist. For instance, the colorings in a Gainsborough painting will surely give the keynote for a charming boudoir with its blues, pinks and grays, as does Sir Anthony Van Dyck for the Period

Decorations of Charles I—time 1625-1649. It might here be mentioned that Van Dyck did more for the decorative interiors of England at that time than any other artist, and unquestionably bestowed much thought on this subject, for he, himself, possessed a wonderful wealth of tapestries, embroideries, furniture, etc.; and, after his death in 1641, his great collection was disposed of in London.

Chairs in Tudor times were rare objects and were possessed only by the very wealthy and even then in small numbers, for stools and forms were chiefly used to sit upon.

The Credence was a most important and sacred piece of furniture. Its existence was brought about by the poisoning of many a disfavored master by members of his household. The food was served from the kitchen and placed upon the Credence by the servant, who in the presence of his master would chant the Creed; hence its name, "Credence." The servant at the same time tasted, as an outward sign to his master, to show that the food had in no way been contaminated with poison. Thence it was served upon the dais to his master.

"The Yeoman of the Guard of our Lord and King Henry VII" was created by the king at his coronation, and comprised a guard of fifty archers and tasters, commonly called "beef-eaters," for these were created for the purpose of tasting wine and food as well as for a body guard. They always carried a "halberd." A pair of these can be seen either side of the mantle place.

The bed was most sacred in the olden days.

Religious texts were also carved upon these old beds as well as "four angels around one's head." Many of the old beds possessed secret shrines and Bible boxes, also secret hiding places, which were concealed chiefly in the head-board paneling.

In the days of ill-fitting doors and windows, one can fully realize and appreciate the necessity of the curtain hung tester, for these were tightly drawn after retiring and covered the whole bed in a tent-like manner.

The linen fold panel was introduced into furniture about the time of the accession of Henry VII in 1485. It continued in vogue for about a century and was used even as late as 1650, but in debased forms. Pierced and incised Gothic traceries with vine and leaf decoration were perhaps the most usual form of details, with their mouldings emphasized in color. On the fine pieces one can observe the skillful art of the metal workers; in fact, on many chests and cupboards, wrought-iron work, consisting of strap hinges, lock plates and handles were the only form of decoration. The "V" that surrounds the keyhole on the lock plate of the chests had its purpose of guiding the key into the lock, for many of the chests containing valuables were naturally placed in the dark; hence this key guide.

For a long time the Furniture makers were entirely influenced by the architecture that surrounded them; in fact, the woodworker followed closely the decorations and construction of the stonemason, for in the Tudor Period the stonemason's mitre can be observed in the woodwork where the top stiles and rails meet, for here the mouldings return and run down the rails, but are carved in corners against the grain of the wood, not mitred. This method of construction is that of a stonemason; there being no grain in stone, it presents no difficulty, but to cut against the grain of oak was a troublesome task. There has been no attempt at the panel base of mitreing, as the mouldings on the rails die on the bottom of the stile and thus mitreing is obviated altogether, while the stile itself is decorated only with a stopper chamfer. Apparently the mitreing or joining of two mouldings together was not completely conquered

(Concluded on page 48)

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A nation-wide campaign is under way. Home owners, builders and buyers will be shown why all of the faults of ordinary plastering are due to an inadequate base. Similarly, they will be made to realize that plastering on a metal base will more than repay the slight added investment, in freedom from repair, continued perfection in the plastered surfaces and maximum safety from fire.

So that bids may be somewhat standardized, the following specifications have been adopted:

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Lathers who appreciate that a permanent base is the only kind to use favor Better Plastering. Plasterers, too, prefer to work on a base that does not discredit their art. Here, the architect is afforded an opportunity to aid in a worthwhile effort to reduce the loss of 7,500 lives and \$88,000,000 in property destroyed by fire, and to give the buyer maximum assurance of freedom from repair and upkeep.

* * *

THREE RETAIL YARDS IN SOUTH

Rapid increase in building in the last few months has required the establishment of three retail stock-carrying yards in Los Angeles for Pacific Clay Products.

Complete stocks of sewer pipe, flue lining, drain tile, mantel brick and samples of face brick will be carried at each of the yards which are located in various parts of the city.

* * *

ELEPHANTS HAUL TEAK

This magazine is in receipt of a very interesting folder from the Davis Hardwood Company of San Francisco, showing two elephants in the employ of that well-known concern hard at work hauling teak for them in Siam. Accompanying this illustration is the Davis Hardwood Company's Folder No. 28, which contains much of interest to those planning to use hardwood, and information of especial value to the architect.

* * *

LOS ANGELES LEADS IN CLAY

A survey completed recently shows Los Angeles leads in output of vitrified salt glazed products in all cities west of Chicago.

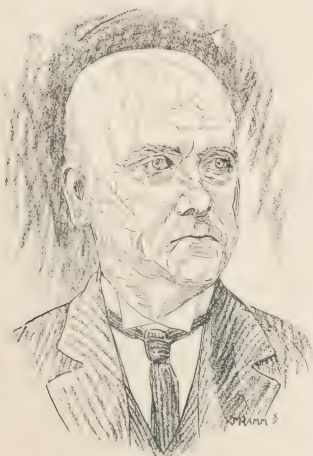
It is said this is largely because of the activity of the Pacific Clay Products Company which now operates three plants at full capacity.

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A FRIEND PASSES



THE LATE M. J. HETHERINGTON

By CHARLES W. MEIGHAN
IN COLLABORATION WITH HARRIS ALLEN

THE friendly patter of a pair of feet that seemed to lilt across the floors of many an architect's office, is still. The high treble lisp which the years had brought, is silent.

M. J. Hetherington, a character familiar and dear to almost every architect in Northern California, is gone. Active to the last of his nearly 84 years; smarter in many ways than most of us, trotting his little trot, trying to serve; at last, he has passed to his rest.

He was born in England—what does it matter where?—and he had a most fascinating career. It was a career that enabled him to acquire many languages and speak them fluently and he was a dealer in architectural books and books on allied subjects.

To some, this may seem like a prosaic existence, but it was never prosaic as he conducted it. To the very end, each day was an adventure to the old gentleman. He knew almost every architect in Northern California and he knew almost every architectural book published and while many preached "Service," he practiced it.

His system was his own, his books may have been in bins and barrels and not on shelves, but invariably he found the things desired and delivered them to his patrons. And, although age was upon his shoulders and he kept no formal accounts, the architects of the bay region will testify, one and all, that he made no errors. He collected his bills.

That individual little trot of a pair of feet that stayed young, the smile that he had, the peculiarities of voice that those who knew him will ever remember—these can not die. Stalwart sons he left behind and many, many friends to mourn his passing.

He could leave no real successor because he was a "type," a character—a personality, if you please—but his business lives after him and is being conducted by M. Sterling Carter, at 434 Post Street, whose equipment for serving architects is complete.

Vale, M. J. Hetherington! Vale, and farewell! May we all meet in that architectural paradise where there are no inappreciative clients to be pleased, no lack of beautiful books to be studied!



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LOS ANGELES

DOMESTIC ARCHITECTURE

(Concluded from page 45)

until the middle of the 16th century. The Craftsman became greatly enthusiastic over his success; forgetting carving, inlaying, etc., the mitred mouldings, displayed in a geometrical manner, were the only form of decoration on many pieces at this time.

The under-framing, which rests upon or near the ground in early chairs and tables, served its secondary purpose as a foot-rest, for in Tudor times rugs were practically unknown in England, and until late in Elizabeth's reign the floors of houses were strewn with rushes; hence the necessity of a foot rest; and as rushes were not too frequently changed, they soon became unsanitary. This under-framing gradually grew higher and higher from the floor, and in late Georgian times ceased to exist. In royal palaces the rush was intermixed with golden straw and sweet-smelling herbs and flowers. Walking upon these bruised and crushed them, which sent abroad pleasant odors. Later, rushes were woven into matting and placed upon the floor as a carpet. This weaving suggested the rush-bottom-seated chairs of Queen Anne's time.

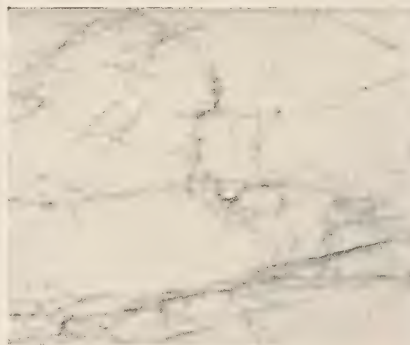
The rush was also utilized for lighting purposes. The rushlight or candle is very ancient; the earliest candles were rushes dipped in grease and placed in the table rush-holders. The larger rush torches rested in the crescent which surmounts the andirons. This was the old method of illuminating.

In times when tapestries and pictures were few, rushes and newly-cut blossoms were hung upon the walls for their fragrance and coolness in summer weather, and formed a charming treatment in conjunction with the trophies of the huntsman's chase. Henry VIII encouraged tapestry weaving in England, and the first factories were established at Barcheston and Weston. In order to hang these tapestries frames were erected a little distance from the wall. Hence the opportunity "so freely made use of by the old dramatists" for persons to conceal themselves in order to listen to what might be passing.

Construction is of the utmost importance in furniture reproduction. The scale of the dove-tailing, the runners on drawers, the mouldings on carcasses, tren rails and pegs and the presence of the beveled panel or even a metal screw will denote accuracy of detail. For example, the writer believes that the metal screw was not known prior to 1745, and he believes it to have been invented by a clockmaker named Henry Hindley, of Yorkshire, about 1745, and thus the metal screws superseded the old wooden pegs. Therefore in a faithful reproduction of a Queen Anne piece a metal screw is not permissible; dowels and pegs were then used.

In Tudor Times fireplaces had now become distinctive features and were moved to the side wall from the centre of the floor, and thus developed the chimney stacks. At Penhurst, in Kent, there still exist a center firestone which is marked out in an octagonal manner with a rim, and within the space stands a pair of huge andirons bearing the double broad arrow of the Sidney arms. The smoke from the first ascended and passed through the louvre or opening in the lofty oaken roof above. As comfort was demanded so did the architecture change; and soon we find fireplaces in many rooms. With drawing rooms came into existence many other features that did not exist in earlier architecture.

The fact of Henry VIII declaring the Pope to have no jurisdiction in England, and also the dissolution of the monasteries and religious houses in 1539, had great effect upon Tudor style, for the Germans and Flemings who were Protestants flocked to England, while the Italian craftsmen ceased to be favored; hence this was the turning point of Tudor Art to that of Jacobean.

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—letters like the one printed below pour in. This one is from Mr. C. LeRoy Kinports, in the office of Walter C. DeGarmo, A. I. A., and Phineas E. Paist, Architects, Miami, Florida.

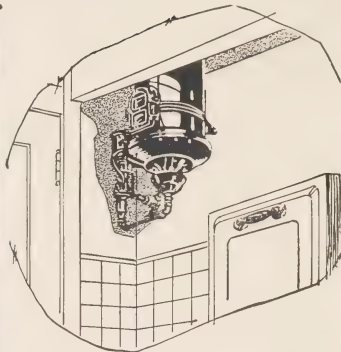
“PACIFIC COAST ARCHITECT,
133 Kearny Street, San Francisco, Cal.

Gentlemen: Three of the boys in the office like the Pacific Coast Architect—which I take—so well that they have asked me to send in their subscriptions for the year 1925, starting with the January number. Thanking you for your attention.

(Signed) C. LeRoy Kinports.”

Letters such as this are not rare. It is a common thing for every man in the offices of important architect to want his own copy of the magazine. Every month they tell us it gets better. Single copies 50c; by the year, \$3.50. May we add your name to our growing list?

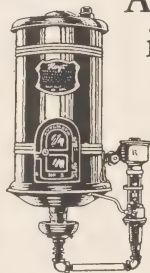
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See Page 1716, Sweet's Architectural Catalog, 19th Edition

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"SHAPES OF CLAY"

First of a series of brochures, under the above heading, has just been issued by Gladding, McBean & Co. It is devoted to the illustration and description of terra cotta, brick and tile, and it is extremely well done.

Under the able guidance of Edward O'Day, and Edward Prosser, specialists in publicity, this first issue portrays quite distinctively the clay aspects of the new Standard Oil Company Building in San Francisco.

The booklet, which is practically a monograph, was written with the usual graphic clarity of Mr. O'Day. Its excellent illustrations make it a worth-while addition to any architect's library. It may be obtained from the Gladding, McBean Company, without cost.

* * *

LEAGUE OF NATIONS COMPETITION

The League of Nations will shortly hold a competition for the selection of a plan with a view to the construction of a Conference Hall at Geneva. The competition will be open to architects who are nationals of States Members of the League of Nations.

An International Jury consisting of well-known architects will examine the plans submitted and decide their order of merit.

A sum of 100,000 Swiss francs will be placed at the disposal of the Jury to be divided among the architects submitting the best plans.

A programme of the competition will be ready in February, 1925, and will be despatched from Geneva so that Governments and competitors may receive copies at approximately the same date. Copies for distant countries will therefore be despatched first.



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COLOR HARMONY IN MAPLE FLOORS

(By B. E. BRYAN, Sales Manager, Strable Hardwood Company)

DUE to maple's unusual wearing qualities, many have overlooked its other characteristics. But one can not recall the lustre of a ballroom floor without granting credit to maple for unusual beauty, too.

Many take floors too much as a matter of course. They decide on hardwood, perhaps talk over a choice between wax and varnish, and consider the flooring question settled.

Yet, the color subject is one of bewitching possibilities. One may find natural woods which reflect cheer and health and cleanliness in every fibre. And, in those same woods, one finds opportunity to use stains which will make the floors fit into the color scheme of the entire home, harmonizing with the wood-work or acting as a background to set off to best advantage precious rugs and to mirror the graceful lines of furniture.

There are two main differences in maple obtained by differences in finish. Under varnish, maple takes on a richer yellow which is deepened and ripened by the passage of years.

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Maple is widely used for every room in fine homes. Finished as it should be, it is ideal for sleeping chambers, living quarters, reception halls, ball rooms. In hallways, servants' quarters, kitchens and all places where the floor is subject to heavy wear, maple is recommended by architects.

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NEW BUILDING MATERIAL PRODUCT

For bathroom floors, kitchen floors, laundry tubs, mantels, bathroom walls and drain boards, a new building material is being placed on the market by the Bishopric Manufacturing Company of California. It will be known as Bishopric Composition (pure white).

Concerning it, Mr. J. W. Ford, Jr., president of the Company, says: "It is like tile in appearance in that it is perfectly white and will last for years. It is popular for floors because it deadens sound and it does not react readily to changes in temperature. It does not cause dust. It is non-slippery and waterproof. For factories, too, it possesses many advantages, being warm and resilient."

* * *

INDUSTRIAL ASSOCIATION OF SAN FRANCISCO

(Concluded from page 5)

total of \$57,852,973—a record in excess of any other year in the city's history, and more than double the figure for 1920, the last full year of union control of the building industry—strikes of all sorts diminished from 22, involving a loss of \$22,500,000, in 1921, to 5, involving a loss of only \$68,000, in 1924.

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The common brick production in the United States in 1924 was sufficient to build such a wall 8 inches in thickness, of Ideal construction, along the entire eleven thousand miles of the U. S. boundary, and 17 feet in height. Such a wall would consume approximately nine billion brick. This enormous production is the result of co-operative promotion and development on the part of the leading brick manufacturers of the country since the inception of the Common Brick Manufacturers' Association only six years ago.

* * *

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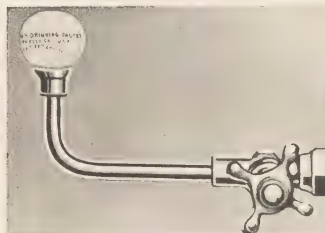
Doyle and Merriam, architects, have moved from the First National Bank Building, Seattle, Wash., to 1408 Smith Building, in the same city.

Mr. G. H. Carsley, Architect, announces the removal of his office from Rooms 3 and 4, Power Block Annex, to 633 Mound Street, Helena, Mont.

* * *

BOOKLET ON SCHOOL LIGHTING

An interesting little booklet on "School Lighting" has just come from the presses and may be obtained on request to the Engineering Department of the National Lamp Works, General Electric Co., Nela Park, Cleveland, Ohio.



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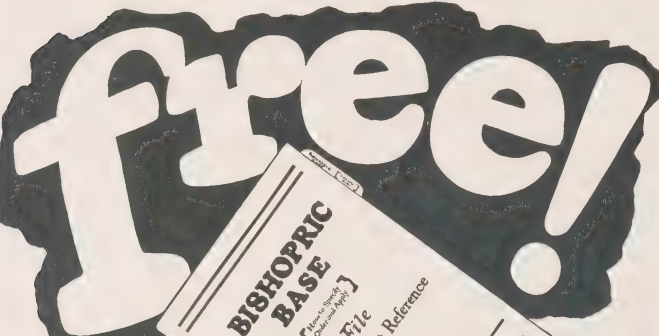
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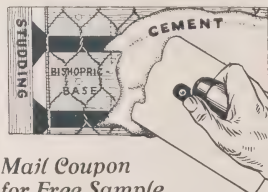
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NUMBER SIX

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An Illustrated Monthly Magazine for the Architect, Contractor and Home Builder

HARRIS ALLEN, A. I. A., EDITOR CHARLES W. MEIGHAN, GENERAL MANAGER
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VOLUME XXVII · SAN FRANCISCO · JUNE, 1925 · NUMBER SIX

THE CALIFORNIA REDWOOD ASSOCIATION

[BY HARRIS ALLEN, A. I. A.]

(MEMBER OF THE JURY)



HE Redwood Association, obligated to furnish a "Small House Plan Service" to its 800 retail dealers in California, decided on a course of action which reflects much credit upon it. An unlimited and cheap supply of commonplace, stereotyped house plans could be secured without difficulty. They sell. And the primary object of a lumber association is to sell lumber.

But someone had vision. He foresaw that, sick of the succession of ugly uninteresting wooden houses, public taste would eventually improve and demand something better. He glimpsed the possibilities of good architecture applied to wood—an inference less obvious here than in the old Colony states. It may be that he had grown to love his redwood—and to have a feeling of protest against its abuse and neglect.

Moved by some or all of these reasons, there followed a plan to interest architects—bonafide architects, men whose training had been recognized by a state certificate—in providing material. In course of time, a competition was announced, prepared with the help of a committee, and judged by a jury, from the San Francisco Chapter, A. I. A.

The response, to the jury at least, was astonishing. Somewhat skeptical as to the interest architects might take in submitting sketches, and, later, working plans and specifications, for small houses of varying costs, even under the very fair rates of compensation offered by the association, the jury gasped at finding some eighty sets to judge; and among them, so many of undoubted merit, as to justify sixteen mentions in addition to those awarded prizes.

There were two outstanding features; excellence of design, adapted to the material, and economy, convenience and practical arrangements of floor plans. These qualities, of course, were insisted on in the program, and the entries were judged in strict accordance with the program. It follows that some very good designs

failed to receive prizes, while others, no more attractive to the eye, but better arranged, received the awards.

A few comments will not be out of place on some of the plans. Mr. Miller, winner of the \$7500 class, has a design, the "Cranford," of undoubted charm, eminently suited to wood construction, extremely compact and well arranged. It fairly "breathes gentility;" there is a quiet dignity about it which is a natural result of its good proportions and architectural lines. Here is no straining after effect.

Three houses by Mr. MacPherson, in the \$6500, \$4500 and \$3500 classes, are so excellent architecturally that it is hard to avoid terms of excess in commenting on them. Each one is the distinct expression of an architectural idea—especially, perhaps, "The Patrician," which is as charming and complete a design, within its tiny compass, as can be—and rarely is—found. The "Chateau" and the "Belmont" are each delightful, and all three convey a vivid suggestion of color, even in rendering of black and white. Let us devoutly hope that Mr. MacPherson will continue to think as clearly in terms of architectural composition, and of material, in the work he may do in the future.

The "Pioneer," by Mr. Simms, has a demure and engaging quality which naively derives from both our Puritan forbears and the hospitable Dons of early Western days, with their sheltered patios centering the family life. A pleasant achievement.

"Westover" and "Redwood," by Mr. Byrne, have in common a skillful use of wide siding which gives character and breadth to these agreeable compositions. The floor plans are admirably compact.

"El Seguro," a design by Mr. Lippiatt, is quite a masterly study in proportion. It has good balance, and good scale; nothing of the "tour de force" here, but good straight architecture that is not ornamented and is certainly not commonplace.

There are several good versions of the ever-popular "Dutch Colonial," by Mr. Maury and

Mr. Widdowson and Dean and Dean, and several pleasing variants of modified English inspiration, one by Mr. Holbrook, "Tudor," rendered beautifully with a slight use of color, which unfortunately "rendered it useless," as Willis Polk used to say; the program calling only for ink or pencil. And each of the others mentioned had some quality which deserved recognition.

If, as a result of this competition, many of these small houses are built (with varying color

schemes and surroundings, it may be hoped) throughout the Western states, it need hardly be said that they will become distinct assets to their communities and shining examples of the value of good architectural service—impossible of attainment under any other system, in the vast majority of these cases. Congratulations—and thanks—are due the California Redwood Association for the success which has attended their inspiration.

PROGRESS IN STANDARDIZATION

The American Engineering Standards Committee announces the formation of a committee of five first-line executives, to act as an advisory body.

This advisory committee will consist of the following: J. A. Farrell, president of the U. S. Steel Corporation; G. B. Cortelyou, president of the Consolidated Gas Company, New York; J. W. Lieb, vice-president of the New York Edison Company; L. F. Lorce, president of the Delaware & Hudson Company; and Gerard Swope, president of the General Electric Company.

The committee just formed will emphasize what is regarded as the fundamental principle of standardization: that standardizing must facilitate and stimulate, and not hinder industry.

The committee will assist in keeping executives in touch with the national movement in its development, in extending its influence and support both intensively and extensively among industrial groups, and in bringing about the fullest co-operation along right lines between industry and government in standardization work, and particularly in the solution of the problem of industrial waste, into which Secretary Hoover has thrown the resources of the Department of Commerce.

Hitherto the movement has been largely centered in and carried on by the technical man. The appointment of the committee marks definite recognition of the fact that standardization has now become a managerial problem of the first rank in industrial production, distribution and utilization, and as such deserves the fullest industrial support.

The American Engineering Standards Committee, organized in 1918, has been engaged in standardizing work on a national basis since that time, representing a membership of 34 national organizations, including nine engineering societies, 18 industrial associations, and seven departments of the Federal Government. It serves primarily as a national clearing house for engineering and industrial standardization, with the purpose of co-ordinating standardization work in the individual industries, effected by associations, societies and governmental agencies, into a unified system of national standardization.

* * *

WINTERSGILL SALES MANAGER

While celebrating the anniversary of his eighteenth year with Pacific Clay Products, A. T. Wintersgill was given an anniversary present in the form of a new title. Mr. Wintersgill is now Sales Manager of the entire Pacific Clay Products organization, which comprises three large manufacturing plants contiguous to Los Angeles, engaged in the production of face brick, sewer pipe, conduit, fire brick, flue lining and stoneware and other clay products. A recent survey of the industry revealed that Pacific Clay Products is the largest manufacturer of vitrified clay products in the West.

NOTES ON SPECIFYING MILLWORK

To make an intelligent and equitable estimate on millwork, the plans and specifications should be complete. The incomplete plan or conflicting specification leaves too much to the estimator's judgment and is the direct cause of misunderstanding between the architect, owner, contractor and mill. It also accounts for much of the variance in millwork bids.

The judgment of different estimators in the survey and pricing of a plan not sufficiently detailed or one indefinitely specified, will not be the same. Even the interpretation of telephone information will differ. One estimator will add a certain amount for contingencies and the other will let his price stand, assuming that he understands what is wanted.

A job taken too low, by reason of insufficient details or faulty and conflicting specifications, is apt to be subject to substitutions or trimming down in an effort to get out of the hole.

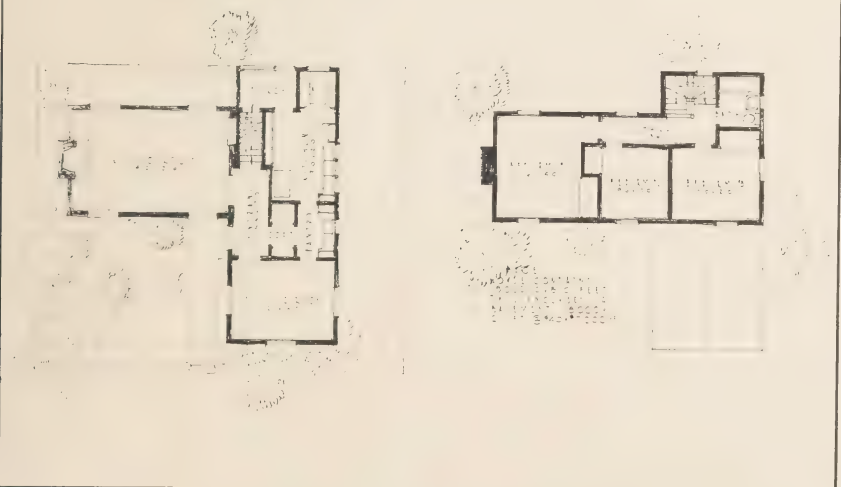
The conventional "3/4-INCH SCALE ELEVATION" and small scale details are of little help in pricing a job. They allow the estimator to somewhat visualize the intent of the drawings, but are of no use in determining the width and thicknesses of frame material, cornices, moulds, doors, stiles and rails, and of the many different items entering into a full mill bid.

No estimator can determine from the elevation of a door drawn to 3/4, 3/8, 1/2 or even 3/4-inch scale, if it is solid square stuck, solid stuck with mould run on edges of stiles, or applied raised or flush mould. Neither can he be sure that the jambs, casings, etc., are run from 1-inch, 1 1/4-inch, or thicker stock. All these points have a bearing on price.

In most finish lumber, particularly woods of great value, 3/4-inch thickness or width oftentimes adds 25 per cent to the cost of the material. Therefore, to enable the mill to determine the exact material requirements, the details should be of sufficient size to absolutely prevent guessing. Unless dimensions (thickness and width) are specified, marked, or otherwise indicated, sectional details should be drawn to not less than 1 1/2-inch scale; in fact in most cases 3-inch scale would be preferable.

The essential requirements for the intelligent estimating of millwork is to have 1/2-inch to 1-inch scale drawings of the elevation and plans of all casework, mantels, balustrades, entablatures, pediments, doors, wainscoting, paneling, stairs, rails, store fronts, etc., supplemented with 1 1/2-inch scale (3-inch scale would be better), sectional details, showing dimensions and method of construction. All cornices, beams, frieze, and moulds, should be drawn to 3-inch scale.

Carving and all hand-tooled work should be detailed half size. If this cannot be done, a flat sum should be allowed for this class of work and the amount stated in the specifications.



CALIFORNIA REDWOOD ASSOCIATION COMPETITION
 "CRANFORD," AWARDED PRIZE \$7,500 CLASS. LEFFLER B. MILLER, ARCHITECT, SAN FRANCISCO



IN A HOTEL WITH THE FAME AND THE QUALITY OF THE CLIFT,
 NOTHING LESS THAN THE BEST COULD BE CONSIDERED IN
 THE FINISH OF WALLS AND WOODWORK, BOTH FOR DURA-
 BILITY AND FOR BEAUTY. THE ENLARGED CLIFT HOTEL,
 SAN FRANCISCO, CAL., SCHULTZE & WEAVER, ARCHITECTS,
 P. J. WALKER CO., BUILDERS. A. QUANDT & SONS,
 PAINTERS AND DECORATORS.

"Co-operation for Quality"

A. QUANDT & SONS

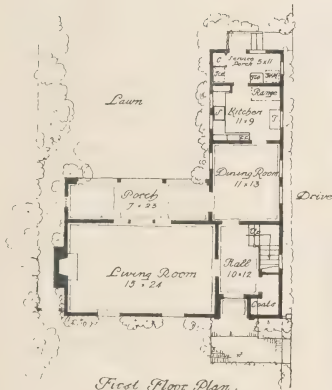
374 GUERRERO STREET · SAN FRANCISCO · 3319 CENTRAL AVENUE · LOS ANGELES

PAINTERS AND DECORATORS · SINCE 1885

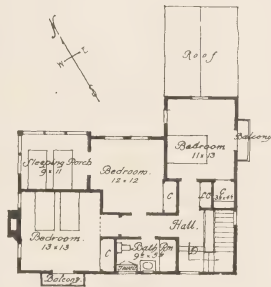
OUR OPERATIONS ARE STATE-WIDE



View from Street



First Floor Plan.



Second Floor Plan.

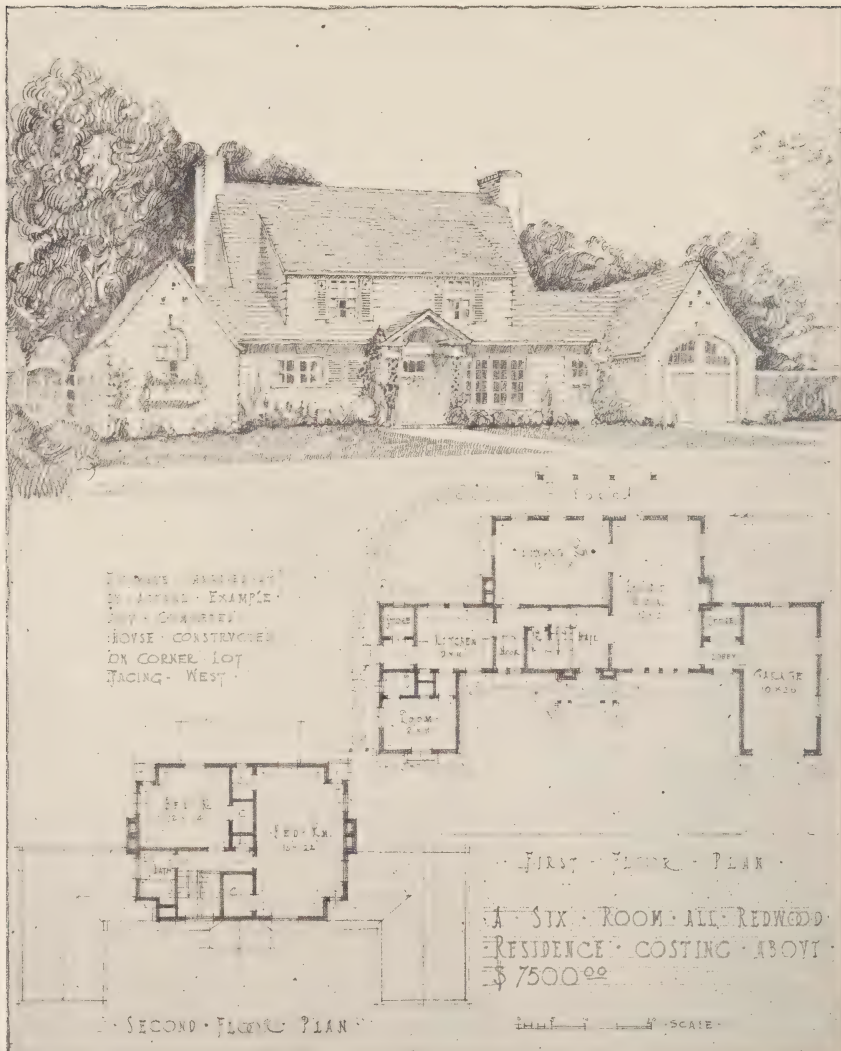
Scale 0 5 10 15 20 25 30 Feet.

Materials.
Exterior: Random width Redwood siding
 white-washed.
Chimney: Brick, white washed.
Roof: Shingles, Redwood Shakes
All Trim: Redwood
Interiors: Walls, plastered
 Trim, Redwood

Estimated Cost.
 C of 3 1/2 x 23 x 10 = 185.13
 B 6 1/2 x 12 x 10 = 14.04
 C 15 x 12 x 10 = 18.00
 Total Cts. 187.17.
 @ .40
 \$ 74.86.80

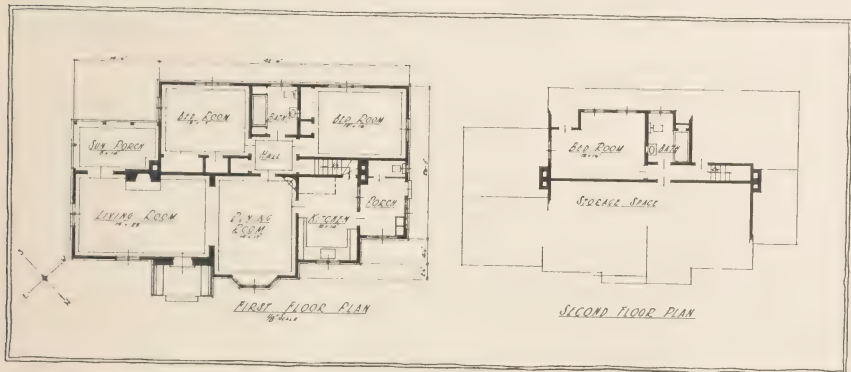
CALIFORNIA REDWOOD ASSOCIATION COMPETITION

"EL SEGURO," AWARDED MENTION, \$7,500 CLASS. L. H. LIPPIATT, ARCHITECT, ALHAMBRA



CALIFORNIA REDWOOD ASSOCIATION COMPETITION

"SACRAMENTO," AWARDED MENTION, \$7,500 CLASS. A. R. WIDDOWSON, ARCHITECT, SACRAMENTO

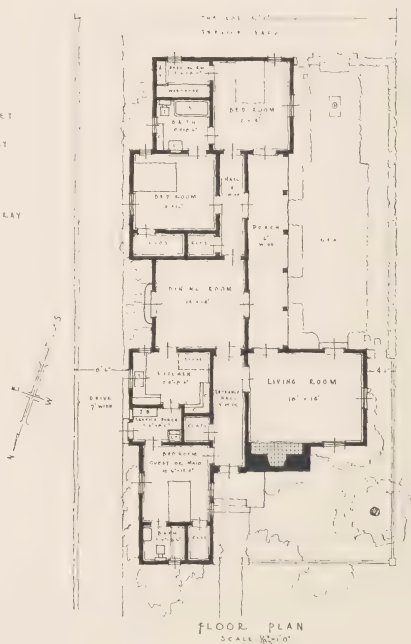


CALIFORNIA REDWOOD ASSOCIATION COMPETITION
 "PILGRIM," AWARDED MENTION, \$7,500 CLASS. DEAN AND DEAN, ARCHITECTS, SACRAMENTO



LEGEND

- A. V. = AUTO-VALET
 B. = BATH
 L. = LAVATORY
 T. = TOILET
 C. = CABINET
 S. = SINK
 I. D. = ICE BOX
 L. T. = LAUNDRY TRAY



CONTENTS

AREA OF HOUSE 1622 S. FT.
 AT \$400 PER S. FT. = \$648,000
 (512 ROOMS)

SPECIFICATION

EXTERIOR & INTERIOR
 TRIM TO BE REDWOOD
 SIDING 6" V-JOINT SHIP LAP
 ROOF - SPLIT SH. SHAKES

CALIFORNIA REDWOOD ASSOCIATION COMPETITION

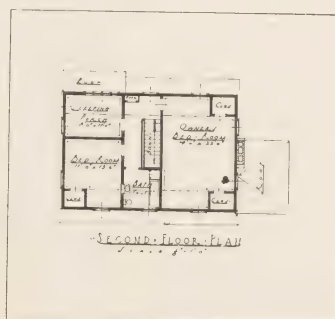
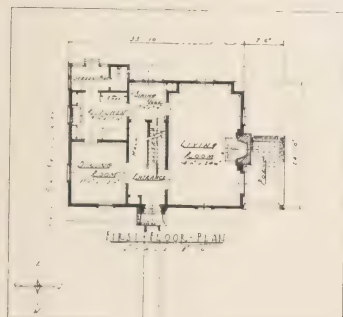
"PETER PAN," AWARDED MENTION, \$7,500 CLASS. J. C. SIMMS, ARCHITECT, LOS ANGELES



SMALL ALL-WOOD
HOUSE COMPETITION
AUSPICES - AMERICAN INSTITUTE
OF ARCHITECTS
FOR
CALIFORNIA REDWOOD ASSN

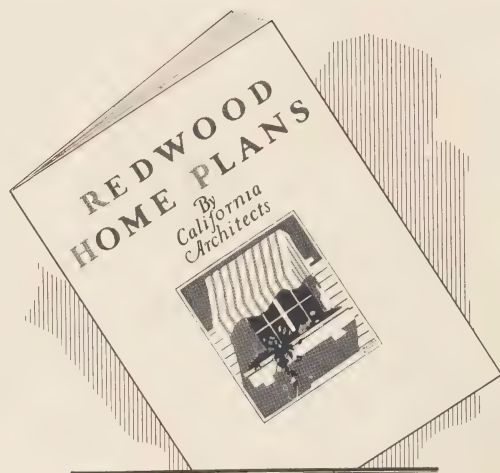
ESTIMATED COST - INCLUDING ARCHT'S FEE
\$7400 00

THIS ESTIMATE RECEIVED AT BY ACTUAL BIDS REQ



CALIFORNIA REDWOOD ASSOCIATION COMPETITION

"MYNHEER," AWARDED MENTION, \$7,500 CLASS. DEAN AND DEAN, ARCHITECTS, SACRAMENTO



"Redwood Home Plans by California Architects"

Made possible by the unselfish co-operation of the San Francisco Chapter, American Institute of Architects and of certified architects of California who contributed plans

Grateful acknowledgment is made of the invaluable co-operation generously given by the San Francisco Chapter, American Institute of Architects and by the 48 Certified Architects of California who contributed 78 plans in our recent "Small, All-Wood House" competition.

The twenty-two plans which received awards and honorable mention have been reproduced in this number of the Pacific Coast Architect.

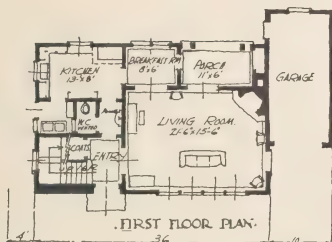
You will recognize the influence which these plans, architecturally correct, will have on the future builders of small homes. Many will be converted to a desire for better things in home design.

The book, "Redwood Home Plans by California Architects", will soon be off the press. We want you to have a copy. If you have not already done so, send us a post card so that we may have the address to which you desire your book forwarded.

CALIFORNIA REDWOOD ASSOCIATION

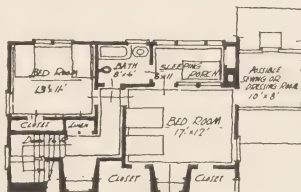
24 CALIFORNIA STREET • SAN FRANCISCO

Use Redwood—"it lasts"



A REDWOOD EXTERIOR

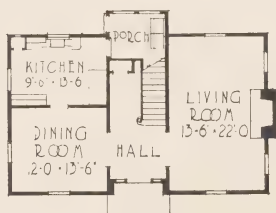
EXTERIOR TO BE VERTICAL BOARD AND BATTEN - WIDEST STOCK WIDTHS STAINED NATURAL - DOORS, BRACKETS, UNITS ETC ADZED AND STAINED NATURAL - ROOF, IRREGULARLY LAID SHAKES - COLOR VARIES SLIGHTLY - SLATE AND GREEN - PREDOMINATING - SASH PAINTED WHITE AND




ESTIMATED COST	
HOUSE - 36' x 25'4" x 27'8" 18480 CUB FT	\$ 6469.00
18480 CUB FT @ .35¢	
GARAGE 18' x 21' x 14' 2940 CUB FT	\$ 538.00
2940 CUB FT @ .18¢	

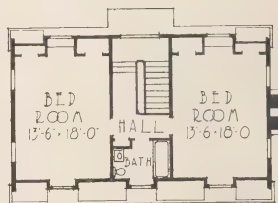
CALIFORNIA REDWOOD ASSOCIATION COMPETITION

"CHATEAU," AWARDED PRIZE, \$6,500 CLASS. R. D. MACPHERSON, ARCHITECT, LOS ANGELES



FIRST FLOOR

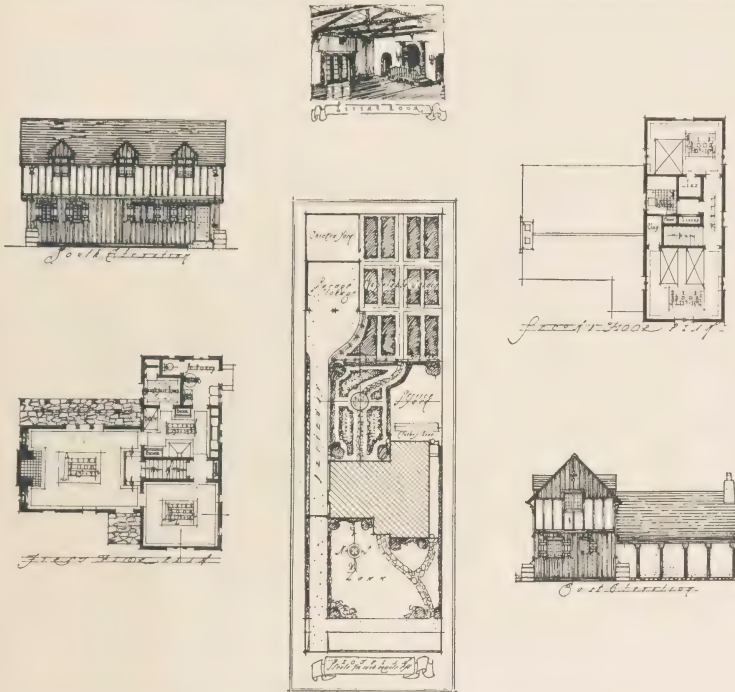
AREA 1670 SQUARE FEET AT \$ 3.75 PER SQ. FT. ~ TOTAL \$ 6262.50



SECOND FLOOR

CALIFORNIA REDWOOD ASSOCIATION COMPETITION

"AMSTERDAM," AWARDED MENTION, \$6,500 CLASS. CHAS. F. MAURY, ARCHITECT, SAN FRANCISCO



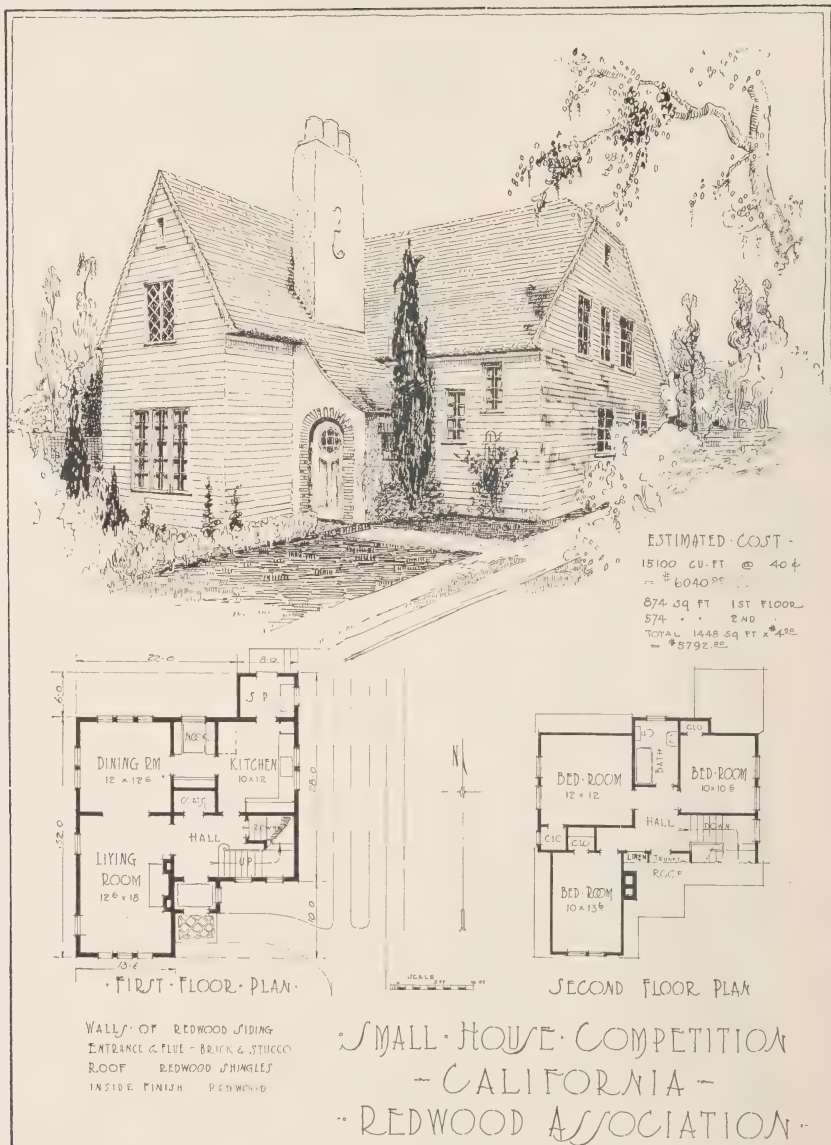
SALE SPECIFICATION
 1. EXTERIOR: HALF-TIMBERED UPPER STORY
 2. INTERIOR: HALF-TIMBERED UPPER STORY
 3. ROOF: SHINGLED
 4. FLOORING: PARQUET
 5. WALLS: PLASTER
 6. CEILING: PLASTER
 7. CHIMNEY: BRICK
 8. PORCH: COVERED
 9. GARAGE: ATTACHED
 10. BATH: FULL
 11. KITCHEN: FULL
 12. LIVING: FULL
 13. DINING: FULL
 14. BREAKFAST: FULL
 15. SLEEPING: FULL
 16. CLOSET: FULL
 17. HALL: FULL
 18. STAIRS: FULL
 19. PORCH: FULL
 20. GARAGE: FULL

HOUSE 1470 sq. ft.
 TOTAL 1111 sq. ft.
 TOTAL 2581 sq. ft.
 TOTAL COST \$6222.00

THE
 HOUSE
 COSTING
 NOT OVER
 6,500.00

CALIFORNIA REDWOOD ASSOCIATION COMPETITION

"TUDOR," AWARDED MENTION, \$6,500 CLASS. ROLAND HOLBROOK, ARCHITECT, HOLLYWOOD



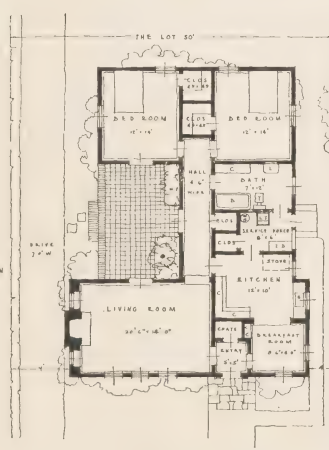
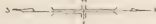
CALIFORNIA REDWOOD ASSOCIATION COMPETITION

"HATHAWAY," AWARDED MENTION, \$6,500 CLASS. NATT PIPER, ARCHITECT, LONG BEACH



LEGEND

L.T. = LAUNDRY TRAY
 W.H. = WATER HEATER
 I.D. = ICE BOX
 S. = SINK
 C. = CABINET
 C.C. = CHINA CLOSET
 B. = BATH
 L. = LAVATORY
 T. = TOILET



FLOOR PLAN
 SCALE 3/4"=1'-0"

COST

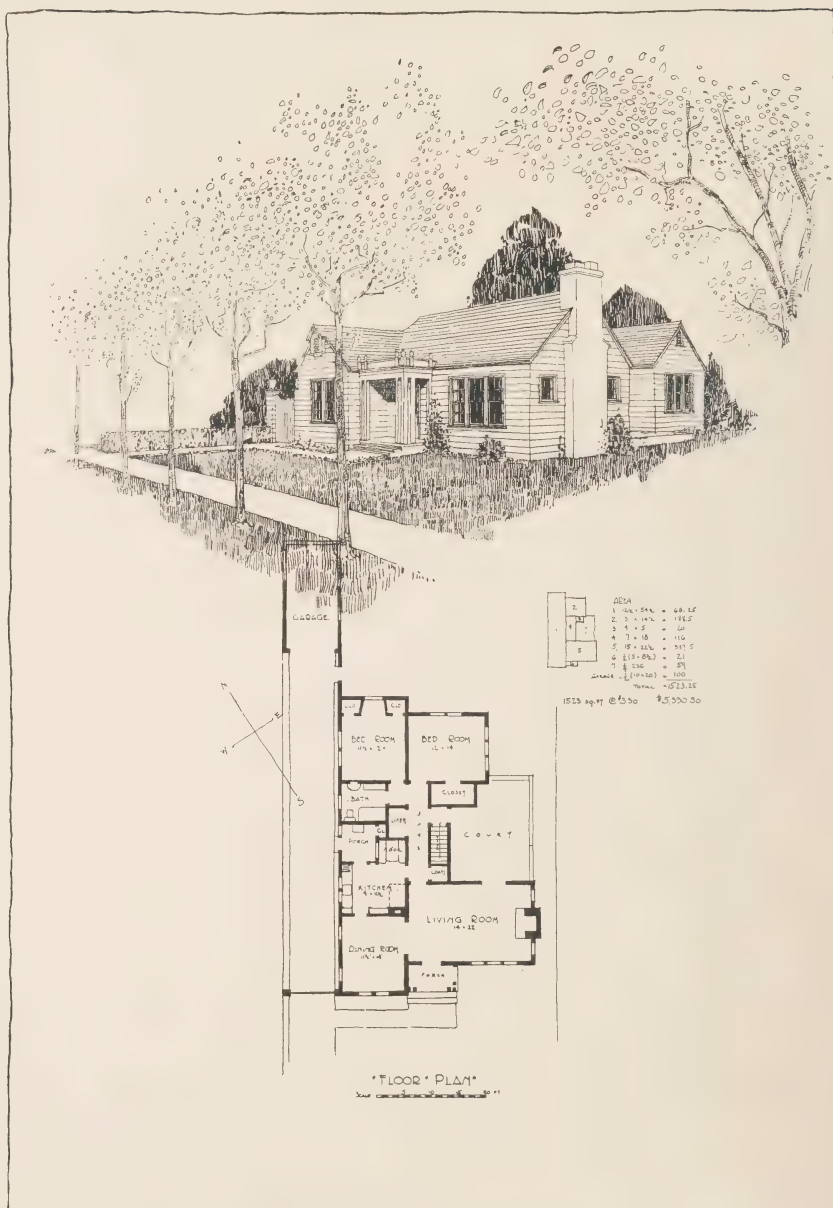
AREA OF HOUSE 1506 SQ. FT.
 AT \$5.70 PER SQ. FT. = \$8584.20
 (FIVE ROOMS)

SPECIFICATION

EXTERIOR & INTERIOR
 TRIM TO BE REDWOOD
 SIDING 6" V JOINT SHIP-
 LAP
 ROOF - SPLIT B.W. SHAKES

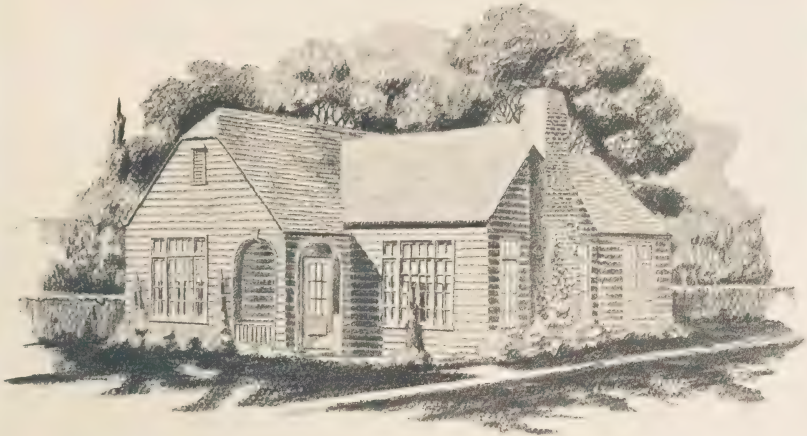
CALIFORNIA REDWOOD ASSOCIATION COMPETITION

"PIONEER," AWARDED PRIZE, \$5,500 CLASS. J. C. SIMMS, ARCHITECT, LOS ANGELES



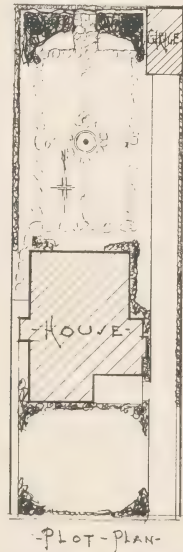
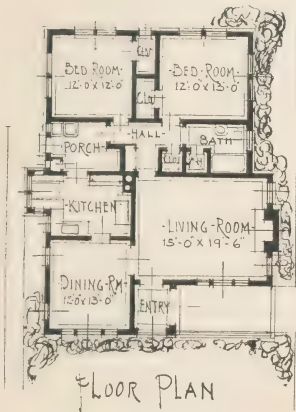
CALIFORNIA REDWOOD ASSOCIATION COMPETITION

"FRIEND," AWARDED MENTION, \$5,500 CLASS. W. L. CAMPBELL, ARCHITECT, LOS ANGELES



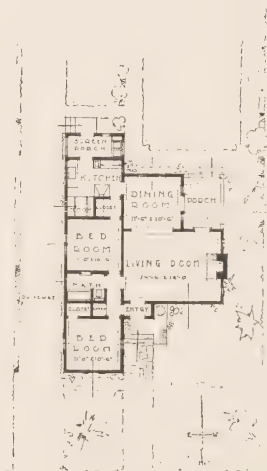
- A FIVE-ROOM-HOUSE -

AREA= 1300 SQ. FT. AT \$4.00 PER SQ. FT. \$5,200.00-TOTAL-COST-



CALIFORNIA REDWOOD ASSOCIATION COMPETITION

"COTTAGE," AWARDED MENTION, \$5,500 CLASS. CHARLES F. MAURY, ARCHITECT, SAN FRANCISCO



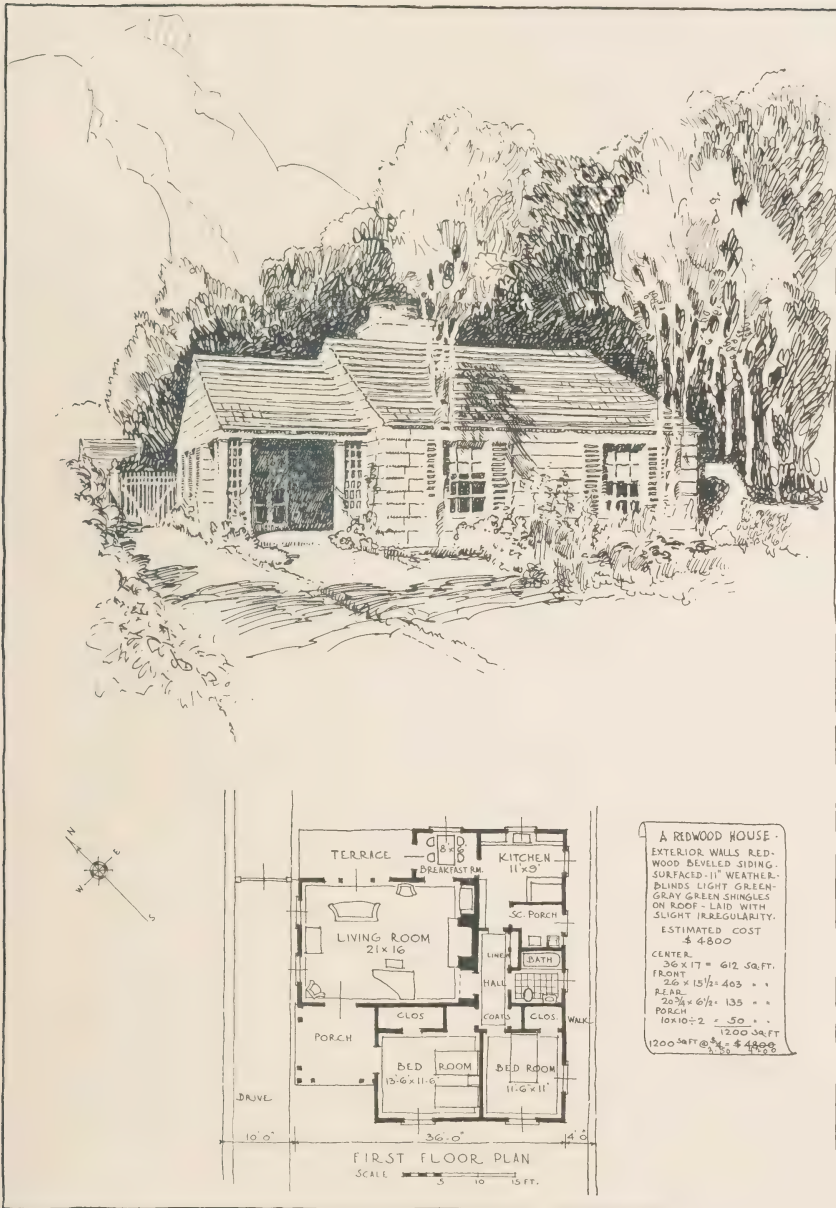
CALIFORNIA
REDWOOD ASSOCIATION
SMALL ALL-WOOD HOUSE
COMPLETION

CUBAGE

12'-40" x 12'6"	= 7200 CUB
15'-20" x 12'6"	= 3750
11'-12" x 10'	= 1320
0'-11" x 10'-2"	= 440
0'-6" x 9'	= 162
TOTAL 12,872 CUB	
12,872 @ \$30 PER CUB	= \$409,160

CALIFORNIA REDWOOD ASSOCIATION COMPETITION

"DON," AWARDED MENTION, \$5,500 CLASS. L. N. BARCUME, ARCHITECT, LOS ANGELES



CALIFORNIA REDWOOD ASSOCIATION COMPETITION

"BELMONT," AWARDED PRIZE, \$4,500 CLASS. R. D. MACPHERSON, ARCHITECT, LOS ANGELES



MRS. W. H. BLISS HOME, MONTECITO, CALIFORNIA CARLTON M. WINSLOW, ARCHITECT

NATURE permits no incongruities in her combinations of color. And the kiln interprets Nature with sympathy and tact. The variegated tints created in the fire of the kiln show wide range in individual tiles, but Latin Tile roofs always hold one of Nature's most appealing tints—a soft rose overtone. Under any sky, and in all lights, the singular beauty of these tile roofs is compelling and refreshing.

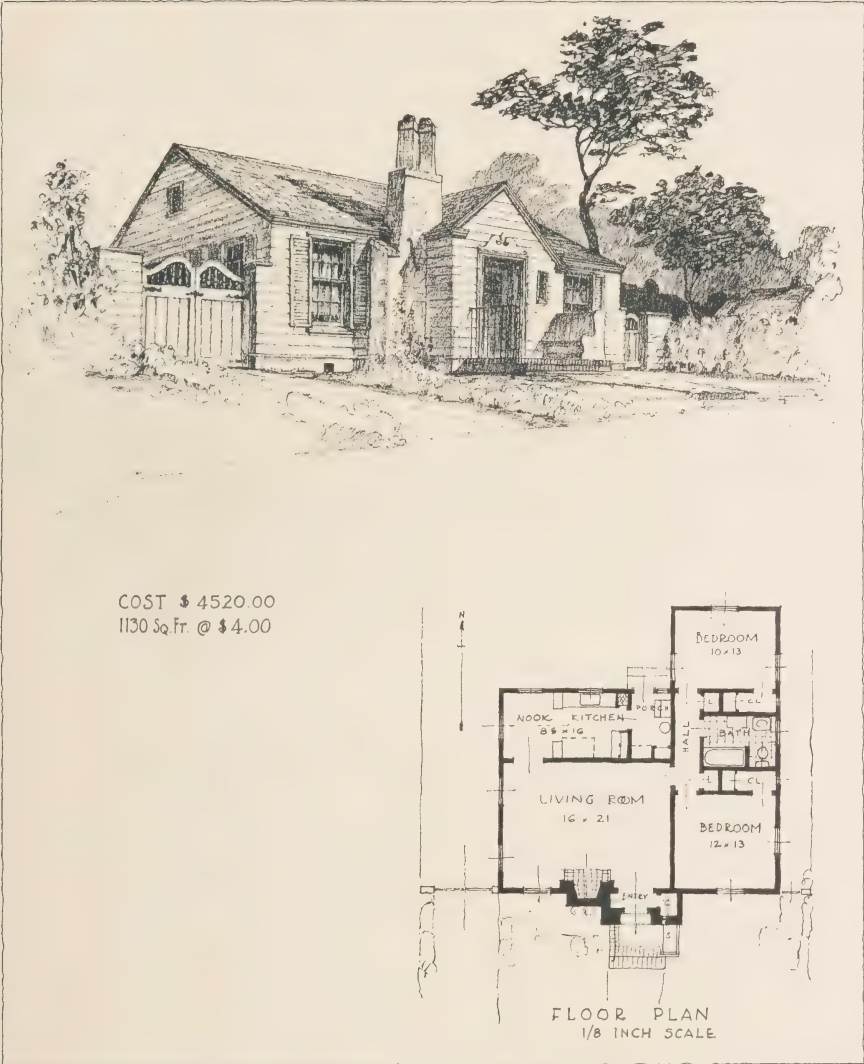
LATIN ROOF TILE

~ GLADDING ~ McBEAN ~ & ~ COMPANY ~

GENERAL OFFICE: 660 MARKET STREET
SAN FRANCISCO, CAL.

LINCOLN PLANT ~ LINCOLN ~ PLACER COUNTY ~ CALIFORNIA
TROPICO PLANT ~ GLENDALE ~ LOS ANGELES COUNTY ~ CALIFORNIA

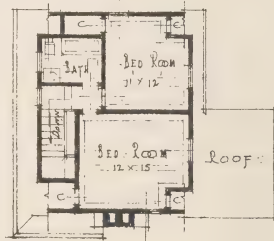
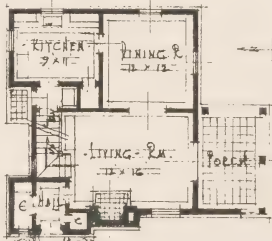




COST \$ 4520.00
1130 Sq. Ft. @ \$4.00

CALIFORNIA REDWOOD ASSOCIATION COMPETITION
"WESTOVER," AWARDED PRIZE, \$4,500 CLASS. WALTER G. BYRNE, ARCHITECT, HOLLYWOOD

Copyright Applied For



FIRST FLOOR PLAN

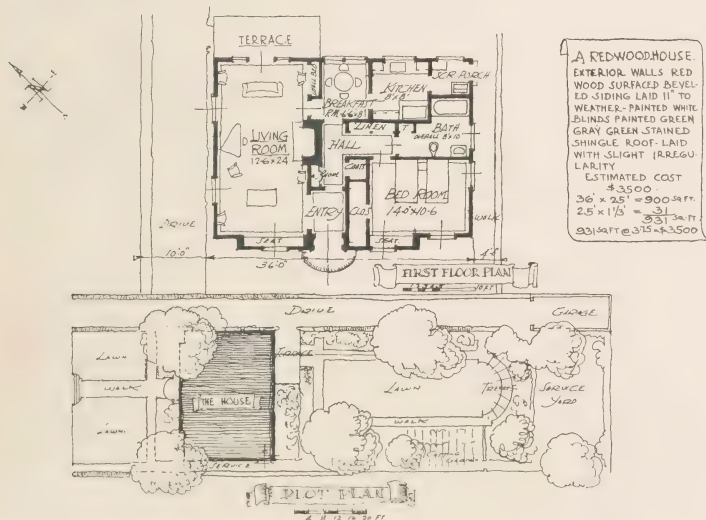
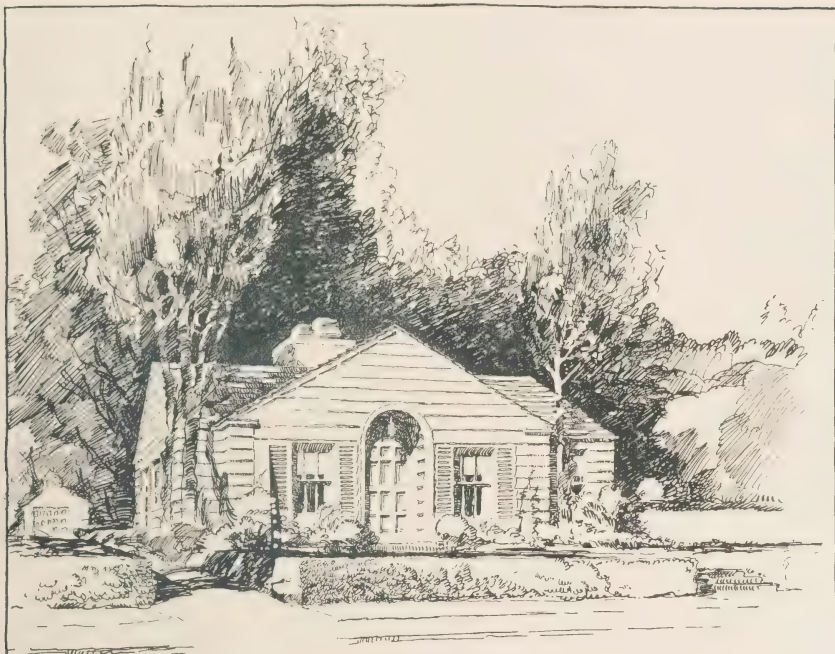
SECOND FLOOR PLAN

1" = 4' SCALE

A FIVE ROOM ALL REDWOOD RESIDENCE COSTING ABOUT \$4500⁰⁰
 ESTIMATED AT \$30⁰⁰ A SQUARE FOOT OF FLOOR AREA

CALIFORNIA REDWOOD ASSOCIATION COMPETITION

"EUREKA," AWARDED MENTION, \$4,500 CLASS. A. R. WIDDOWSON, ARCHITECT, SACRAMENTO



CALIFORNIA REDWOOD ASSOCIATION COMPETITION

"PATRICIAN," AWARDED PRIZE, \$3,500 CLASS. R. D. MACPHERSON, ARCHITECT, LOS ANGELES



PATIO OF E. T. BLAKE ESTATE, BERKELEY, CALIFORNIA

E. B. SEELEY, ARCHITECT

Ramona Roof Tile

Beauty • Versatility • Permanence

RAMONA TILE as main roof or garden coping blends readily with green lawn, flowered garden, wooded dell or brown hillside. It comes in a wide range of colors assured of harmony through a natural fire-blende. It is symmetrical in shape, strong, light, easy to lay and of great permanence.

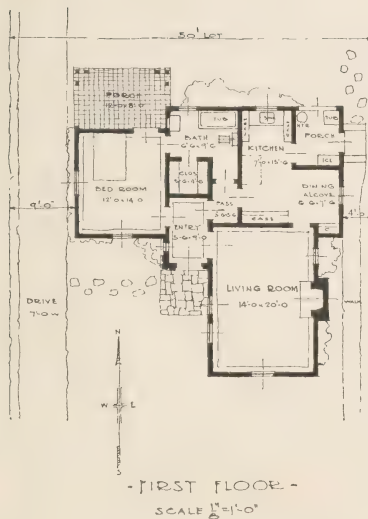


N · CLARK · & · SONS

MANUFACTURERS OF

Architectural Terra Cotta, Pressed Brick, "Ramona" Roof Tile and Kindred Clay Products

112-116 NATOMA STREET · SAN FRANCISCO



• SPECIFICATION •

ALL EXPOSED WOODWORK BOTH
INTERIOR AND EXTERIOR TO BE
REDWOOD

SIDING - 8" CHANNEL SHIPLAP

ROOF - SPLIT REDWOOD SHAKES

LIVING ROOM - REDWOOD PANEL WALLS

EXPOSED RAFTERS - 2"x4" REDWOOD

FINISHED SHEATHING AS FOR

EXTERIOR SIDING

• COST •

AREA OF HOUSE 742.58 SQ. FT.

AT \$2.70 = 2044.95

A CONSERVATIVE ESTIMATE

ALLOWING EXCELLENT CONSTRUCTION

CALIFORNIA REDWOOD ASSOCIATION COMPETITION

"PURITAN," AWARDED MENTION, \$3,500 CLASS, J. C. SIMMS, ARCHITECT, LOS ANGELES

Biltmore Hotel--Biltmore Theatre--Stock
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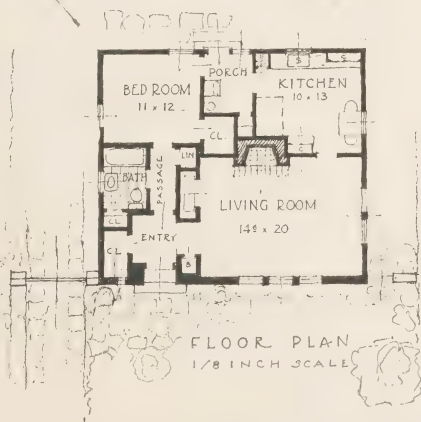
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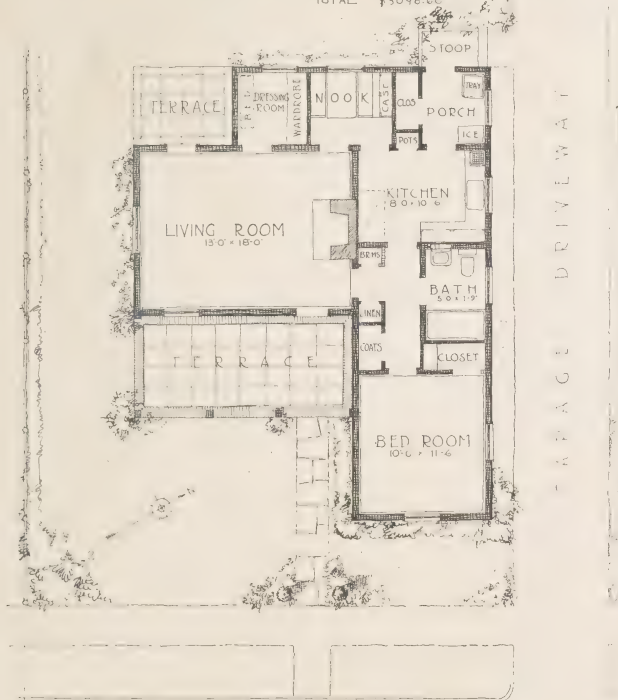
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COST ESTIMATE
 Room Area 777.54 at \$3.50 = \$2720.00
 Porch Area 155.26 at 2.25 = 350.00
 Porch Area 32 at .055 = 1.76
 TOTAL \$3071.76



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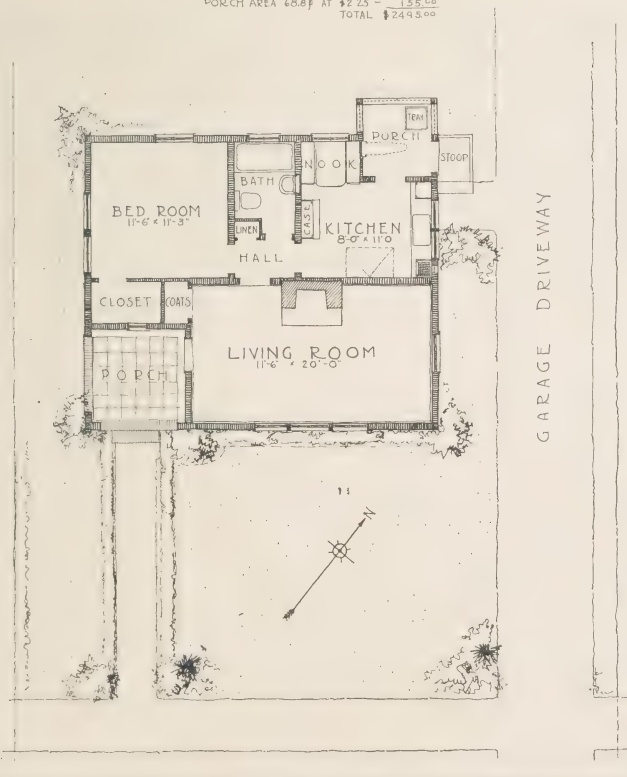
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 —N. ANDERSEN, BRICK CONTRACTOR

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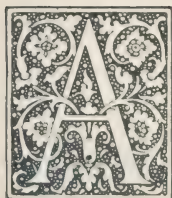
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USING GREEN IN DECORATION

[BY JULIA WOLFE]



SIMPLE color to use in decoration is green, but actually it is not often used successfully. Where there are other colors, and something is needed to go with them, green is always considered safe. For outside paintwork it is, next to white and brown, considered the most correct. It is the only color that is customary to stain wood—other than natural brown. In fact, it is

considered the most harmonious color for everything; and yet one remembers fewer green rooms of distinction than any other color. This is partly due to the fact that many people do not treat it as a color in itself, but only as a foil, to some other color. Without a foil, green is very difficult to handle, but also it is extremely beautiful, and possibly has a greater range of usable shades than any other color, since it spreads from blue through to yellow—pleasantly almost all the way—there being very few shades that are not pleasing to the eye. Of this last, something is said later.

The shades to be avoided—unless one can actively justify their use—are olive, dull sage, peacock and that green which is adopted for billiard cloths. It will be found also that dark greens with a dull surface are not very usable. Dark greens should be varnished and glossy. Pale greens may be matt surface and, indeed, are better so.

Mixtures to be avoided are:

Bright green and red of scarlet tone—too discordant.

Blue green and blue—these colors together become too tiresome, and green alone is a color that improves with age.

Pale green and dark brown, such as pale green distemper and brown stained oak or other wood; this is most depressing, but dark green and brown are good, and dark green can be used with light brown as well as dark.

Do not use green on ceilings. The reflection will make people look sallow; their high lights will appear green and their shadows purple—a most unbecoming effect.

On the outside of a house green is often used—almost often misused. An exterior green should be soft in tone, as it often has to come in contact with red brick and harmonize with vines. An effective outside treatment is to paint two shades, dipping the brush alternately and so producing a streaky effect. Another good outside treatment is to paint in one green, give a last coat of a different green, and then slightly spray with turpentine. This must be done by a professional worker, as it must not look at all amateurish in any way, being dangerously near this in idea.

Brunswick green outside is delightful after about three years, when it begins to become a lovely verdigris color, but one has to suffer a dull color till then, and this change really means that the old paint is perishing and new is needed.

Occasionally one sees a bright green front door set in a white or cream surround. This can be entrancing but, being unusual, it must be admirably carried out. It should be stippled and have the substance of shagreen, and then be very highly varnished with a good varnish.

Pale greens in a scheme of interior decoration are delightful if one uses curtains and decorations to suit, but they are dreary if destroyed by using unsympathetic adjuncts.

The yellower tones of green are beautiful with pale yellow and cream paintwork, the surface being flat if

possible. In such a scheme the curtains might be yellow or orange, but all other colors would be pleasant except pink, which is not good with a yellow green as with others. Never use gilding with the yellow greens; use yellow paint instead. Keep gold for the others—also silver. Vermilion in small—very small—quantities is charming with these tones, as it is so closely related to ivory. These yellow greens should not be varnished if it can be avoided, as the varnish is apt to make them more yellow and destroy the green, leaving only a dirty yellow color.

Pale pistachio is a delightful color to use, as also are pale jade and apple green. There is really no dark form of these colors. They are destroyed when darkened. The surface may be flat or glossy. With them, soft pinks will be perfect, also cream and white, and almost any color, except blue. Silvering is excellent with these colors, but gilding, if it is needed, should be as white as possible. One can always choose a whiter gold.

Emerald green is really a trimming color to vermilion in its uses, thin lines and small patches being its utmost use, and then with a matt surface. One sees it sometimes used with whitewash and pale yellow wash, and it looks well, but it has a youthfulness that is difficult to sustain. Emerald taffeta is a beautiful material for curtains in some rooms, and, trimmed with silver braid, will be most effective.

Pale blue greens are best for the country, where they will look almost blue, but will not clash with the color of the trees. Soft blues can be very good with them, and pinks will be delightful, but not vermilion. Gilding will be found most useful, and can be plentifully used with success. Silver is also pleasant, but needs great care not to become morbid. Pale blue greens are good with a glossy surface and excellent stippled.

The darker shades of green are good, but very few. Olive is awful, sage is dull, and dark blue green becomes an inky color at night; so one is left with small choice. There must be some variation somewhere, either by stippling, by the introduction of a different tone on the doors and woodwork, or by making the color streaky in surface. All dark greens should be glossy, unless there is a definite idea in keeping them matt.

Bright dark green is a good color to use with dark polished oakwork.

In a green room, whether it be dark or light, one does not have the delightful play of reflections that are given by other colors (the shadows in a pink, yellow or blue room will be mauve), and one's curtains, etc., will be lost, and reflections are mud-colored. This is probably due to the fact that green is a mixture of blue and yellow and the addition of a third color makes a messy effect; but blue curtains will affect the color, and so will orange or yellow—these latter usually badly.

Green materials are very useful to create a feeling of freshness in a room. A chintz with a bright green ground will be found invaluable in any room to cheer it—a bright green ground, not a dull green. Dull pale green in chintz does not tell much, though in silks, velvets and damasks it is beautiful, and will go in almost any room. A green pattern, unless it is very dull, will not give much color, except when the green is emerald, as most greens are modest and do not assert themselves overmuch unless in bulk.

Pale pistachio and jade and apple are pleasant in smooth cloth which will hang well as curtains, and will be excellent for chair seats. Dark green cloth is displeasing unless very smooth, and used very full in curtains.



Above, Detail of Motion Picture Theatre, Chicago Heights, Illinois, Henry L. Newhouse, Architect; at left, Iris Motion Picture Theatre, Los Angeles, California, Frank Meline Co., Designers and Builders; at right, Motion Picture Theatre, Columbus, Ohio, Tresselt & Bassett, Architects

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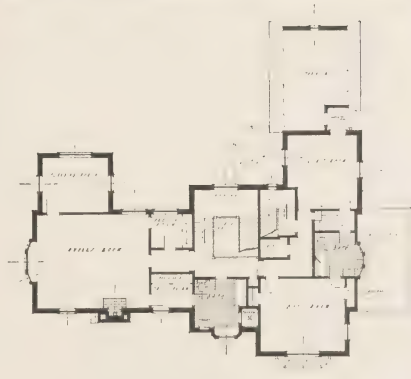
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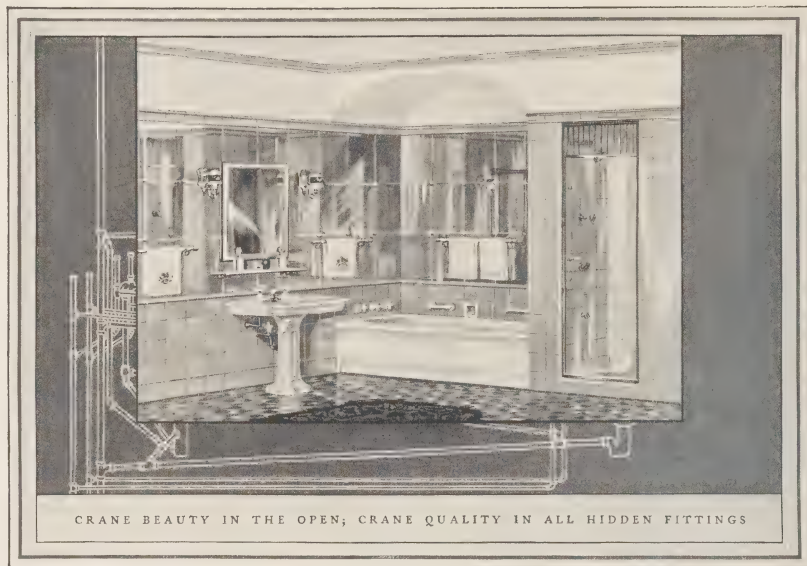
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NEXT MEETING

The next meeting will be held Tuesday, September 15, 1925, in the rooms of the San Francisco Architectural Club, 77 O'Farrell street, at 6:30 p. m. Dinner will be served at 75 cents per plate. There will be further notice regarding this meeting.

MAY MEETING

The regular meeting of the American Institute of Architects San Francisco Chapter was held on Tuesday evening, May 19, 1925. The meeting was called to order at 8 p. m. by President J. S. Fairweather. The following members were present: B. S. Hirschfeld, William Mooser, J. Reid, Jr.; E. Hildebrand, G. F. Ashley, Morris M. Bruce, S. Schnaittacher, Harris Allen, J. S. Fairweather, and A. J. Evers.

MINUTES

The minutes of the previous meeting were approved as published.

OLD BUSINESS

The Secretary reported that the resolution regarding height restriction had been presented to the City Planning Commission.

COMMITTEE REPORTS

Mr. J. Reid, Jr., reported progress in the work of the Industrial Relations Committee.

Mr. S. Schnaittacher, Regional Director of the Northern District, reported on the Exhibition and 58th Annual Convention of the American Institute of Architects

in New York City. Moved, seconded and carried that the report be received and published.

The Secretary reported the election of Mr. James H. Mitchell and Mr. Harold Ferree as Associate Members of the Chapter.

NEW BUSINESS

After a discussion of the possibilities of programs for the remaining meetings of the year, it was moved, seconded and carried that the meetings be placed in charge of various architectural offices, leaving the arrangement of program to them. The President announced that he would appoint a committee.

The Board of Directors recommended to the Chapter that the deficit of approximately \$50, incurred by the committee in charge of the Chapter exhibit at the Convention in New York, be met by the Chapter treasury. It was moved, seconded and carried that this recommendation be accepted by the Chapter.

The Secretary reported that \$150 had been presented to the jury of the recent Small House Competition as a token of appreciation from the California Redwood Association. This amount was subscribed to the Educational Fund of the Chapter by the members of the jury, Mr. Earle B. Bertz, Mr. Harris Allen and Mr. Ernest Coxhead.

There being no further business, the meeting adjourned at 8:50 p.m.

Respectfully submitted,
ALBERT J. EVERS, Secretary.

REPORT OF DELEGATES TO A. I. A. CONVENTION

GENTLEMEN:

The undersigned respectfully begs to submit the following as a Report of his attendance as a delegate to the 58th Annual Convention of the American Institute of Architects at New York, April 20 to 24, 1925.

The San Francisco Chapter was entitled to six delegates and was represented at the Convention by R. A. Herold, James T. Narbett and Sylvain Schnaittacher, who further held proxies for J. S. Fairweather, Wm. C. Hays and Ernest Coxhead, who were unable to attend.

It is unfortunate that this Chapter was not fully represented, as the influence of the Institute can only be established and extended by such contacts as are made possible by the conventions and like gatherings. The good-fellowship and social intercourse which prevails at these meetings creates a better understanding and a more sympathetic attitude toward our confreres in other parts of the country and a full realization that our problems are alike.

At the outset it is necessary to state that too much praise and appreciation cannot be expressed for the admirable arrangements provided by the New York Chap-

ter, the Architectural League and the Convention Committees, for the direction and entertainment of the delegates, Institute members, their wives and guests. The hospitality afforded was unbounded and doors were opened to the visitors for the view and inspection of places ordinarily considered inaccessible.

The Convention was opened very impressively on Monday afternoon in the magnificent Court of Honor at the Architectural and Allied Arts Exposition and following the opening exercises, the medal awards of the Architectural League were made in Architecture, Mural Painting, Sculpture, Landscape Architecture and native Industrial Arts. The color note prevailing at this Assembly and at the Metropolitan Museum presentation was no doubt attributable to the success of the Pageant of the Lincoln Memorial at the last Convention and should furnish the most encouraging precedents for the continued use of color decorations for our gatherings.

It may be said that the four days' Convention proceedings were devoid of any excitement, there being no contests, oratorical or otherwise; even the Secretary casting



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the ballot for new nominees and also the re-nominated officials. One morning was given to a symposium under the title of "The Architect's Palette" and was participated in by Messrs. Meiggs and Hewlett and Myron Hunt. The lack of general discussion was partly due to the poor acoustical conditions at the meeting place and also to the attractions afforded by the exhibits surrounding on all sides. However, as a balance to this, a series of luncheons were held and on each day the demand for places far exceeded the capacity for the space in the hotel given over for this purpose. It should also be noted that the general attendance exceeded by over 50 per cent the anticipated number. These luncheon meetings were highly instructive and provocative of the utmost good feeling.

Excursions, theater parties, auto and boat rides, visits to important institutions, were all arranged for and nothing left undone to make each and everyone feel perfectly at home. It must not be assumed from this that the Institute was given to all play and no work. The most superficial review of the various officer and committee reports would indicate an expansive background of conscientious effort by someone and the failure on the part of a Chapter or Institute member to avail himself of the privilege of reading in a convenient form, all the reports and Convention proceedings, is to deprive himself of informative material of the utmost value concerning his profession.

To speak briefly of the reports the following few items are herewith touched upon:

The President's address dealt with an outline of Institute history covering a period of eighty-eight years and the need for educational work within and out of the profession, paying a deserved tribute to Registration Laws as an effective aid toward this end. Mr. Waid also pointed out the duty of the profession as efficient helpers in supporting legislation affecting housing and community planning and also of organization within the building industry.

The report of the Board of Directors was comprehensive and dealt with a variety of topics, notably during the past year the custom has been established of holding meetings of the Executive Committee and Board of Directors in various parts of the country and the advantages of this to the membership and chapters has been fully demonstrated. Following in the line of this policy it has been made the duty of each Regional Director to visit every chapter in his district at least once during the year. There is in the Directors' Report, the answer for the man who asks the question, "What do I get for my \$20?" I will not quote the answer but leave it to the curious-minded to find it for themselves. The Board lends its support and approval to the National Council of Architectural and Registration Boards and a survey is being undertaken as to the desirability of the Institute to establish an employment bureau for draftsmen.

Several generous and noteworthy gifts of historical value have been received by the Institute during the past year. It may not be out of place to mention that the Chicago Chapter has been the recipient of a House designed by H. H. Richardson and which is to be used as a Club and Chapter headquarters. The Board also reports the completion of the new "Contract Standard Forms," and I cannot emphasize too strongly the desirability of every member making the fullest use of these documents. The Committee on Contracts having reported the completion of the documents mentioned is making a study of the Contract between the Owner and the Architect and is also seeking to have a conference with the Surety Companies relative to Contractors' Surety Bonds. The Committee on Public Works states that a report of progress is well justified. The Committee on the Octagon Building also reports

progress. It is hardly possible to refer briefly to the report of the Committee on Education or the work it has accomplished. It was, however, announced at the Convention that the work of the Committee has been recognized by the Carnegie Foundation and that the Directors of that Corporation have already voted to provide financial assistance for this excellent work. The Committee on Publications and Public Information has been hard at work formulating a program co-ordinating various agencies of publicity, which was submitted to the Convention. The report of the Scientific Research department should be read by everyone who is uninformed with this phase of the Institute's activities. The report of the Committee on Community Planning covering the past two years, is a document so valuable in its nature that I am at fault to find words to express it. Its presentation of incontrovertible fact and the clearness with which the architect's relation to community planning is indicated merits the most earnest reading and re-reading by everyone interested in this most vital subject.

Reports of the Committees on War Memorials, Small Houses, Industrial Relations, Committee on Earthquake hazards and Pan-American Congress, all contain matters of interest, as does also a minority report, privately printed by a member of the Small House Committee.

Concurrent with the A. I. A. Convention the International Town, City and Regional Planning Conference was held at the Hotel Pennsylvania with a large attendance of distinguished Town Planners from all over the world. Several joint meetings were held at which distinguished visitors spoke. Other meetings held in conjunction with the Convention were the National Council of Architectural Registration Boards, the Producers Research Council and Association of Collegiate Schools of Architecture.

The Convention closed with the presentation of the Institute gold medal to Sir Edwin Landseer Lutyens of the Royal Institute of British Architects and posthumously to Bertram Grosvenor Goodhue; the latter being presented to Mrs. Goodhue. It was a dignified and impressive ceremony at the Metropolitan Museum of Art. The main Foyer was decorated for the occasion with the Chapter banners predominating and further color derived from the multi-colored gowns worn in the procession which preceded the ceremonies.

The Architectural and Allied Arts Exposition was most interesting. The presentation of material from various regional districts was extremely well handled and the Ninth District could with becoming modesty take pride in the material presented and the general appearance of its Exhibit. Considerable space was devoted to the memorial exhibits of Henry Bacon, Bertram Grosvenor Goodhue and our own Willis Polk. It is still a debatable question with the writer as to the linking of an architectural exhibition with an exhibit in which space is sold for commercial purposes, no matter how well the crafts may present their material, but this speck is not even large enough to be the tiniest fly in an ointment of sweetest architectural flavor.

The Ninth Regional District is to be honored by a visit of the Board of Directors of the Institute in California in the early part of December of this year and I trust that the two Chapters will combine in formulating a program which should be of outstanding interest to the Officers and also our own membership, and further, steps should immediately be taken to increase the membership of both Chapters from the large field of available candidates which I believe exists.

Respectfully submitted,

SYLVAIN SCHNAITACHER,
Director, Ninth Regional District,
American Institute of Architects

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EDITORIAL

CALIFORNIA ARCHITECTS

The architectural ability shown in the designs, given in this issue, which received awards and mentions in the California Redwood Association Competition, shows a healthy condition existing in the profession in this state. This is further evidenced by the fact that in two recent nation-wide competitions of designs, for houses using gypsum and brick construction respectively, a number of the prizes were won by California architects.

The greater latitude allowed architects here in their treatment of house planning has probably much to do with stimulating the creative power of our younger architects. This augurs well for the future; an artist develops with maturity, unless he is bound by convention and gets

into a rut. The educative value of these competitions, with their attendant wide-spread publicity, is sure to lead to an increased demand for the services of men who are producing "live" architecture.

* * *

BETTER PLASTERING

The campaign for better plastering continues with vigor and is meeting with considerable response. The present wave of interest in plastered surfaces which show the craftsman's art, will certainly recede unless these surfaces stand up. This means "Quality" both in base and surface, and, again, publicity is the only way in which this information can be spread so that proper work may be specified and performed.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

OF PACIFIC COAST ARCHITECT AND BUILDING REVIEW, published monthly at San Francisco, California, for April 1, 1935.

State of California
County of San Francisco

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Charles W. Meighan, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the PACIFIC COAST ARCHITECT and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Name of	Post Office Address
Publisher, Western States Publishing Corporation	133 Kearny Street, San Francisco
Editor, Harris Allen,	133 Kearny Street, San Francisco
Managing Editor, None.	
Business Manager, Chas. W. Meighan	133 Kearny Street, San Francisco

2. That the owner is: (If the publication is owned by an individual his name and address, or if owned by more than one individual the name and address of each, should be given below; if the publication is owned by a corporation the name of the corporation and the names and addresses of stockholders owning or holding one per cent or more of the total amount of stock should be given.)

Western States Publishing Corporation, 133 Kearny Street, San Francisco; A. Hoffman, 345 Battery Street, San Francisco; Harris Allen, 133 Kearny Street, San Francisco; H. Collier, 345 Battery Street, San Francisco; N. Brydone-Jack, 133 Kearny Street, San Francisco.

3. That the known bondholders, mortgages, and other security holders owning or holding 1 per cent or more of the total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is (This information is required from daily publications only.)

CHARLES W. MEIGHAN, Business Manager.

Sworn to and subscribed before me this tenth day of April, 1935.

S. M.

W. W. HEALEY,
(My Commission expires August 30, 1935).

VENTED HEAT FOR SCHOOLS

"After a careful investigation of all types of heating, the school board at Inglewood decided that the safest and most efficient heating method—as well as the most economical—was the use of vented Pacific Gas Radiators," it is announced by A. J. Hartfield, president of the Pacific Gas Radiator Co.

* * *

INSPECTION SERVICE OFFERED

Because a large number of defective non-guaranteed plumbing fixtures are now on the Los Angeles market, the Washington Iron works, manufacturers of guaranteed fixtures, are offering to send their own representatives out on any building job to check up on the quality of the fixtures which are about to be installed.

* * *

NEW FLOORING COMPOSITION

Five large office buildings now being planned and under construction are to have floors made of Bishopric composition, according to J. W. Ford, Jr., president of the Bishopric Mfg. Co. of Los Angeles.

* * *

SAN FRANCISCO ARCHITECTURAL CLUB NOTES

A. D. Jansen and Lawrence H. Keyser had been busy on the days preceding a spelling bee held last month, prying through English, French, Latin and even ancient Greek books. As a result, a long list of very unusual words was selected. Each member failing to spell two words right was let out of the contest, and a handsome box of chocolates was reserved for the winner. One after the other the boys fell under the bombardment of the words, until finally Mr. Weihe remained master of the field as well as of the chocolates.

The work of the atelier has been improving constantly. The boys have plenty of room to work and a library with good books from which to draw their material. Mr. E. Weihe and Mr. E. Frick, the patrons, have been very kind to come to the club more than once a week to give the boys' work their personal supervision and criticism.

C. F. Trudell and H. T. Anderson were given the prizes on the last returned problems.

Mr. Wilton Smith, who won the preliminaries on the big pool tournament and had his name engraved on the silver cup, carried the honors on the finals and was rewarded with a handsome billiard cue.

At the July business meeting the treasurer and two directors will be elected.

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PERSONAL GLIMPSES

In few professions is the individual so camera-shy as is the architect. Rarely does he receive the recognition that is his due. Never does he seek it. As a result, most of us see only a name or a completed creation of his and glimpse little or nothing of the personality behind it. In this column each month we hope, in some small measure, to heed the cry of "Author, Author," so far as the leading architectural craftsmen of the West are concerned, by presenting photographs of them and sketches from life. Nominations for this "small niche in The Hall of Fame" are acceptable from our readers.

[Sketches from life in this issue by Ramon]



JOHN REID, JR.

JOHN REID, Jr., was born in fascinating San Francisco and you would think that a person fortunate enough first to breathe the tang of San Francisco air never could leave it—but he did.

After studying at the University of California, he went to Paris and there, at the National Academy de Beaux Arts, after five years of study, convinced his instructors and his associates that on the map there was such a place as California, gaining the coveted "Diplome of the Government."

He came home and was associated in San Francisco with D. H. Burnham and Company, and for more than a year was designer for the late Willis Polk. He was consulting architect for the San Francisco Civic Center with John Galen Howard and Frederick H. Meyer. During this early period, he adhered faithfully to the canons of good architecture and achieved much that gave promise of the greater things to come.

About fourteen years ago, he established his own office and how well he has done his work is evidenced by such school edifices as the "Grant," "Commodore Sloat," "Andrew Jackson," "Pacific Heights," "Mission High School," and a number of others.

His work, all of his work, is that of the artist and embodies much of a personality that charms and captivates those who know John Reid, Jr., the man.

He is vice-president of the San Francisco Chapter, A. I. A.; a member of the American Group of the Society of Architects Diplomed by the French Government. He is a member of the Honor Fraternity, Tau Sigma Delta, and is also afflicted with the job of City Architect of San Francisco, where he has done some good work, although his political enemies think otherwise.

His hobby? Searching the daily papers to see who has usurped his rightful prerogative to the scare-heads.



ALBERT FARR

FROM Nebraska to the Orient is a long jump, in more ways than one, but shortly after his birth in Omaha some time ago, Albert Farr made it. Not alone, of course; in fact, he had no choice in the matter.

He spent his childhood in Japan and returning to California, studied under F. A. Barker, a noted English Architect, of the British Institute of Architects.

He worked for some time with Clinton Day and Reid Brothers and about twenty or twenty-five years ago, he established his own office in San Francisco, since which time he has been contributing greatly to good architecture on the Pacific Coast.

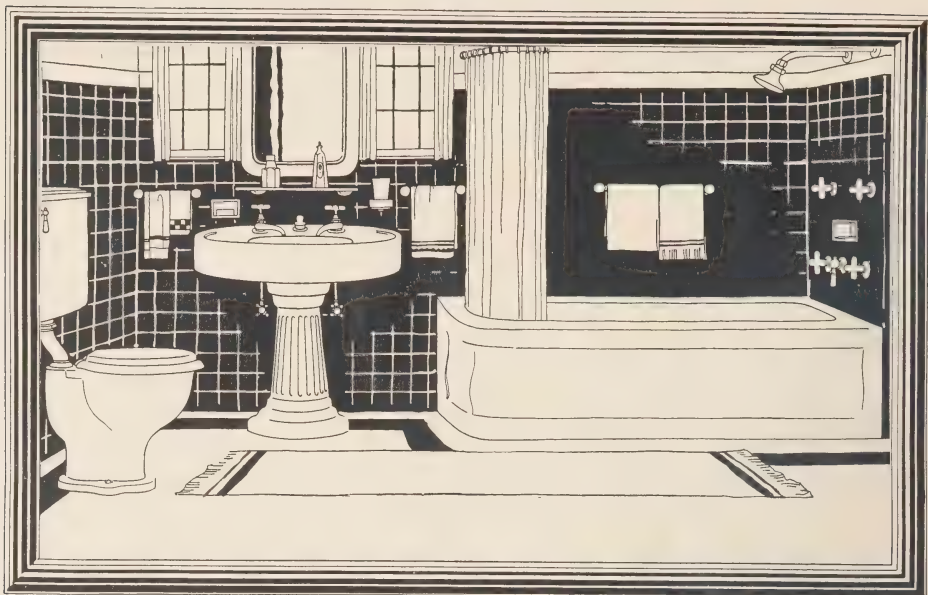
The writer of this brief sketch, in his time, has interviewed statesmen, royalty, professional men, business men and others in all walks of life but, in all his experience, he has never encountered a man so genuinely modest, so shy of recounting his own achievements, as is Mr. Farr. Though he has done many fine things in which any man might take pride, he is loath to talk about them, or himself.

He has specialized largely in homes, not the least of which are those for H. Ward Dawson, Piedmont; Bert Scott, Piedmont; Mrs. Eleanor Uhl, Piedmont; Walton Norwood Moore, Piedmont; Arthur King, Piedmont; Robert S. Moore, Menlo; William Moller, Piedmont; E. J. Schneider, Claremont; and many others in the Northern and Southern parts of California. And all are good.

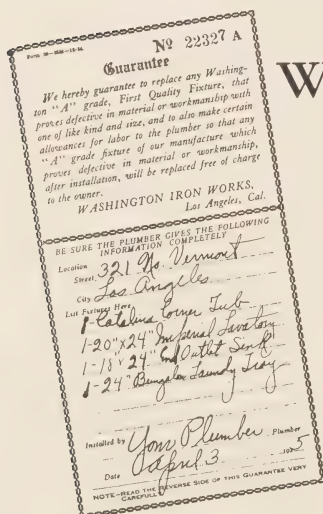
He has just completed the beautiful George Lewis home in Beverly Hills, Los Angeles.

Mr. Farr cares little for the non-essentials of life; for the things that count, he is an enthusiast. And he is greatly loved by his intimates.

His hobby? Collecting antique furniture. (And it took his interviewer nearly an hour to find out that simple fact.)



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ANNOUNCEMENT

THE PACIFIC COAST ARCHITECT announces that hereafter it will maintain offices in both Los Angeles and San Francisco.

The Southern California office will be in charge of Mr. Ned Brydone-Jack, for more than a year advertising manager of THE PACIFIC COAST ARCHITECT. He has been called the best trade paper advertising representative on the Pacific Coast, and he is at this time in Los Angeles preparing to open and maintain offices for the service of this magazine's advertisers, subscribers and patrons.

Due announcement will be made in the July issue of the street location and telephone number of the Southern California office of THE PACIFIC COAST ARCHITECT.

* * *

CONTEST FOR SMALL HOMES

A number of Southern California architects and designers have entered the contest for the three best small house designs, being conducted by the California Home Owner and the Pioneer Paper Company, Inc. Cash prizes totalling \$750 are being offered, according to an announcement by H. L. Wilber, assistant director of sales of the Pioneer Paper Company. The participants include eight architects who have won prizes in former contests.

* * *

ERECT NEW STEEL BUILDINGS

The erection of new steel industrial buildings and modern brick structures, together with the installation of a new system of overhead transportation, has resulted in an increase of approximately twenty-five percent production efficiency in the Date street plant of the Los Angeles Pressed Brick Company, according to C. C. Cady, assistant general superintendent of the three plants operated by the concern.

* * *

SAN FRANCISCO ARCHITECTURAL CLUB

The Pacific Coast Scholarship fund for architectural students has received subscriptions amounting only to five hundred dollars. However, when the practicing architects come through with their promises there will be sufficient money to send one good man to Europe next year.

Great praise is due to the Entertainment Committee of the San Francisco Architectural Club for enlivening the club spirit and showing the boys a good time. A card containing a schedule of diversions, such as dancing, banqueting, hiking, etc., was sent to each member and they were asked to check their favored diversions. It was found that the boys much preferred banquets and hikes.

As a result the Entertainment Committee has arranged a banquet at the Lick Grill for May 28, and a hike to Willow Camp later in the season. The banquet will be flavored with many spicy stories. Each member has been asked to have his favorite story on tap to be sprung in rotation. Judging from the past the hike to Willow Camp should be more than a success.

* * *

REMOVAL NOTICES

Louis E. Korn, Architect and Engineer, announces the removal of offices from 988 Northwestern Avenue, to 910 and 911 Financial Center Building, Seventh and Spring Streets, Los Angeles. Manufacturers' literature, catalogues and samples desired.

* * *

Adams & Adams, Architects, have moved their offices from 517 Gibbs Building, to 701-2-3 Builders' Exchange Building, San Antonio, Texas.



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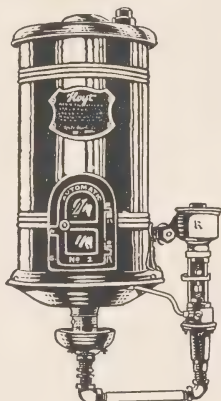
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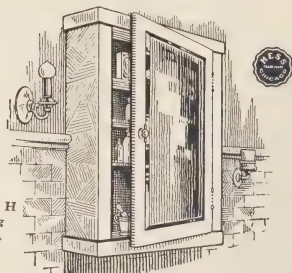
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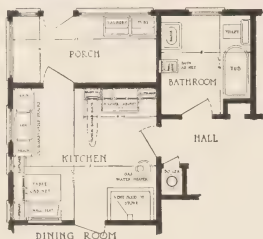
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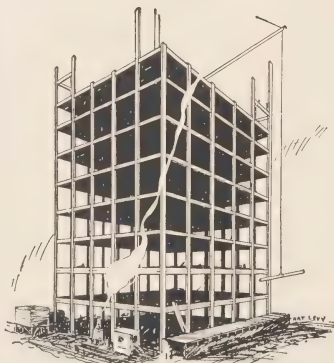
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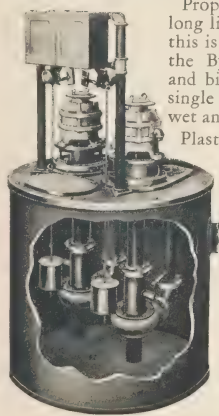


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No other state in the Union comes as near to producing all its requirements in brick and clay products as does California, according to Robert Linton, General Manager of the Pacific Clay Products, who addressed the State-wide Mineral Conference held May 15 at the Chamber of Commerce Building, Los Angeles.

* * *

MILLWORK MEETING IN JUNE

It is announced that the quarterly meeting of the Millwork Institute of California has been postponed until June 12 and 13. It will be held at the Hotel Californian, Fresno, California.

* * *



Much favorable comment has been aroused by the effective new insignia designed by H. T. Didesch, Managing Director of the Millwork Institute of California. Under the title "Renewing a Pledge VIII Centuries Old," the Institute has issued an attractive little booklet, which is quite interesting as it tells the story of the insignia, as adopted, and explains the historical background found in the emblem.

The booklet is too lengthy for reproduction in these pages, but may be obtained by those interested upon application to the general offices of the Institute, 631 West Ninth Street, Los Angeles.

* * *

USING GREEN IN DECORATION

Damasks may be in all tones of green and be delightful, and a few colors of this material are good with oak panelling or with white paint.

Green rep is almost historical, but it is usually a dismal failure; when successful, however, it is emphatically so. A gold room with green rep curtains fringed is noticeable.

There are lovely horsechairs for painted dining-room chairs, which will always look fresh.

Green should hardly ever be used in the country, where ample is supplied by the foliage. It is a town color for west, south or east rooms, and not for the north, unless mixed with pinks and oranges.

* * *

LOS ANGELES OFFICE

The Los Angeles office of the Pacific Coast Architect is now located at 117 West Ninth Street. This office, in charge of Mr. Ned Brydone-Jack, is prepared to care for all matters in connection with editorial, advertising or subscriptions.

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